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EIGHTH GRADE

CALIFORNIA STATE SERIES

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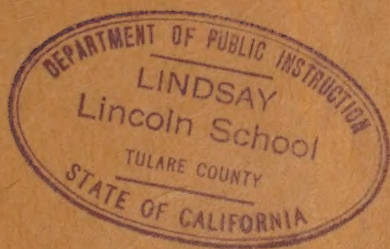
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McFADDEN ENGLISH SERIES
BOOK THREE, PART TWO



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McFADDEN ENGLISH SERIES

BOOK THREE, PART TWO

Grammar and Composition

By

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CALIFORNIA STATE SERIES

BOOK THREE

PART TWO

Revised and Adopted

By the California State Board of Education

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CONTENTS BY TOPICS

(Eighth Grade)

TOPICS OF COMPOSITION

Topics marked with a star are minimum essentials.

- *Making a convincing talk by using all minimum essentials in good composition previously studied
- *Making an interesting talk through:
 - Choosing a limited subject
 - Selecting interesting details
- Organizing a Club
- *Writing interesting friendly letters through:
 - Choosing topics in which the receiver is interested
 - Making an interesting beginning
 - Writing in a chatty way
 - Writing real letters to real people
- Publishing a paper or magazine
 - Securing news of interest to readers
 - Making news items true
 - Writing editorials
 - Introducing a humorous column
 - Conducting story writing contests
- *Making an explanation clear through:
 - Using clear cut sentences
 - Telling facts in the right order
- Using specific words in descriptions
- *Giving directions clearly
- *Preparing an outline for a convincing talk
 - The plot of a story
 - Leading up to a climax
 - Using variety in sentences with regard to meaning, form, and length
- *Collecting and arranging material
- *Accuracy in business letters
- *Good form in letters of thanks, invitations, and the like

TOPICS OF WRITTEN FORM

Topics marked with a star are minimum essentials.

*Preparing a paper in good form

*Good form in friendly and business letters

*Practice in the use of capital letters for:

The first word in a sentence

The first word of a direct quotation

Proper names and proper adjectives

Titles of honor or office

Names of directions when applied to particular localities

Names of months of the year

The words I and O

The salutation and closing of a letter

The names of political parties and religious bodies

The names of particular buildings

Practice in the use of the following marks of punctuation:

*The closing marks for the various kinds of sentences

*The use of an exclamation mark after a word or group of words showing strong feeling

The use of a comma or commas:

*After the salutation of a friendly letter

*After the name of a person or thing addressed

To set off a word or clause that explains a word

To separate the clauses of a compound sentence unless they are very short

*To set off direct quotations

The use of a semicolon:

To separate the clauses of a compound sentence when they are long

To separate the clauses of a compound sentence when the connective is omitted

The use of the colon:

*After the salutation in a business letter

The use of an apostrophe:

*To show possession, singular and plural

*To show joint and separate ownership

*To show the omission of a letter or letters in a contraction

The use of quotation marks:

*To inclose a direct quotation

*To inclose the parts of a divided quotation

TOPICS FOR CORRECTIVE ENGLISH

Topics marked with a star are minimum essentials.

*Agreement of verbs with their subjects:

When the sentence is introduced by *there*

When a verb has two or more subjects connected by *and*

When a verb has two or more subjects connected by *or*
or *nor*

When a compound subject is made up of a singular subject
and a plural subject

When the subject is a collective noun

*Recognizing and correcting individual errors in the forms of
verbs

*Avoiding the use of *most* for *almost*; *worser*; *could of*; *got to*;
in back of; *excepted* for *accepted*; *mad at* for *angry*; *like*
for *as if*

*The correct form of the pronoun to use as object of a verb,
preposition; as predicate nominative; as indirect object;
in apposition

*Agreement of a pronoun with its antecedent

Correct use of *whom*

*The use of an adjective after a linking verb

The use of the comparative degree when comparing two things

The use of *shall* and *will*

TOPICS OF GRAMMAR

Topics marked with a star are minimum essentials.

*Number and person in nouns, pronouns, and verbs

*The agreement of verbs with their subjects

Modifications of nouns:

Gender

*Case

Classification of nouns:

*Common, proper, collective

*Uses of nouns

Subject, object of verb, object of preposition, indirect object; nominative of address, of exclamation; in apposition

The classification of pronouns:

Personal, compound personal, relative, interrogative, possessive

The modifications of pronouns:

*Gender

*Case

*Person

*Number

*The agreement of pronoun with its antecedent

The classification of verbs:

*Transitive

Intransitive

Linking

Complete

Regular

Irregular

The modifications of verbs

*Tense

*Person

*Number

Auxiliaries

Verbals

Adjectives:

Comparison

Adverbs:

Comparison

OPTIONAL GRAMMAR

Declension of pronouns

Distinction between relative and interrogative pronouns

Indefinite and demonstrative pronouns

A summary and classification of pronouns

Mood

Voice

The conjugation of verbs

The participle, gerund, infinitive

Infinitive phrases and clauses

The classifications of adjectives and adverbs

The interjection

Uses of nouns and pronouns:

Predicate objective

Objective complement

Adverbial objective

A FOREWORD

THIS volume relating to the correct and effective expression of English for everyday life has been prepared for the use of children in the eighth grade. In presenting the material, the author has recognized that in the main children learn to express themselves correctly and effectively in proportion to their individual capacity, to their desire to express themselves well, and to their understanding of the goal toward which they are striving.

Facts have been introduced one by one, drill exercises of three grades of difficulty have been presented, daily reviews have been indicated, the expression of the pupil's own experience and his reaction toward that experience have been stimulated, and pride in good workmanship has been appealed to. The thought has been kept in mind that one of the child's greatest tasks is to eradicate his own gross errors. To this end many drills for ear training and speech training are introduced, but children already proficient are not compelled to take further drill.

The sentence has been made a prominent unit of study. From time to time exercises have been introduced for the development of the sentence sense and for the recognition of the sentence and its various parts.

While emphasis has been placed upon that part of English grammar which functions in correct written and oral speech, sufficient drill in material usually given in an elementary course in grammar has been supplied in lessons marked "Optional." The exercises have been so arranged that optional lessons may be required or omitted according to the forward look of the individual child.

The book is addressed primarily to the child in terms that most children will understand, and aims to make pupils independent in large measure of the teacher's help.

The author is indebted to *Punch* for "In Flanders Fields," by John McCrae; to Little, Brown & Company for two letters by Louisa May Alcott, from her *Life, Letters and Journals*; to Franklin P. Adams and the George H. Doran Company for a short poem by Mr. Adams in the *Bookman Anthology of Verse*; to Rand McNally & Company for "Feeding the Birds" from *Our Bird Comrades*, by Leander Keyser, and "Robin Hood and Allen-a-Dale" from *Robin Hood and His Merry Men*, by Maude Radford Warren.

The selections from the works of Henry W. Longfellow and Oliver Wendell Holmes are used by permission of, and special arrangement with, Houghton Mifflin Company, the authorized publishers.

Grateful acknowledgment is also due the late Dr. Frederic Burk of the State Teachers College at San Francisco, under whose direction and with whose assistance a large part of the material in this book was prepared. Thanks are also due to the supervisors of the English Department of this school, who have freely given aid in preparing and carrying out lesson plans.

THE AUTHOR

BOOK THREE, PART TWO
EIGHTH GRADE

McFADDEN ENGLISH SERIES

BOOK THREE, PART TWO

CHAPTER I

NUMBER AND PERSON IN PRONOUNS, NOUNS, AND VERBS

You are now familiar with the parts of a sentence, with the parts of speech, and with the classification of sentences according to form and use. In the grammar of this chapter you will learn more about the forms of nouns and pronouns, our subject words, and of verbs, our predicate words.

You will now apply your grammatical knowledge to your speech and writing and gain more knowledge of those forms you habitually use incorrectly. If you practice upon them daily you will gain more ease and correctness in oral and written composition.

I. My Greatest Hero

a. Nearly every boy and girl has a hero. Who is yours? Is he some one who showed courage on the battlefield? in hunting wild animals? in exploring unknown lands? in sailing upon the sea? Did he build some great building, give money to education or charity, gather together a large fortune? Did he have great strength and win many athletic contests? What qualities make a hero? Is courage one of them? Is taking the blame that belongs

to some one else? Is risking your own life to save another's? List as many characteristics as you know that go toward making a hero. Which do you consider the greatest?

Your problem for this composition is to convince your listeners that the person whom you have chosen as your hero has the qualities that make a great hero. Your composition time for several periods may be required to gain more information about his life and thoughts and deeds. You will wish to consult books and magazines, or talk with friends. When other sources of information fail, your history will often furnish information.

Let your introduction tell who your hero is and the qualities that he possesses that make him a hero. The main part of your report will be made up of some incident that proves him a great hero. Perhaps the following report will help you in preparing yours. What qualities did Captain Paul Jones have that made him a hero? What did he do?

Do not forget the part that correct standing, clear speaking, and looking interestedly at your audience play in making a convincing talk.¹

CAPTAIN JOHN PAUL JONES

The famous Captain John Paul Jones, one of the great men of the Revolutionary War, is my hero. For the cause of freedom, he sacrificed position and opportunity and fought against his own mother country. His courage and resourcefulness were remarkable even in a time which produced brave and

¹ See page 633 for points to observe in telling a story.

strong men. With this personal fearlessness were combined a fine honesty and a warm kindliness for his fellow-men.

One of the most memorable events of the Revolutionary War and certainly in the life of John Paul Jones was his great sea-fight with the "Serapis" in 1779. He was at that time in command of the "Bon Homme Richard," a ship which had been fitted up and presented to the Americans by the king of France. The "Serapis" encountered him off the coast of England in a terrific, bloody engagement. Once the British commander thought Jones must surrender, so crippled was his ship, but the great sailor's reply was, "I have not yet begun to fight." When the dreadful battle was over, the "Bon Homme Richard" was sinking, but Captain Jones and his men were on board the conquered "Serapis."

When you have finished giving your report, the class will tell you whether you accomplished what you set out to do. After all the reports have been given, the class will decide which student proved his hero greatest and how he did it. He may have chosen a man who possessed a greater number of heroic qualities. He may have selected a more striking incident. He may have told the incident in a more appealing way by arranging his facts in better order; by talking in complete sentences, by using a variety of sentences, such as simple, complex, and compound; by using exact verbs and vivid adjectives; by standing well, speaking clearly and impressively. Try to decide, if you can, just

what made the story most convincing. In the future you may be able to profit by this experience.

b. These compositions may be written and bound into a booklet. They will make very interesting reading for a fifth or sixth grade. Page 570 will help you in preparing your composition. Perhaps you will enjoy taking the booklet home by turns.

2. My Favorite Book

a. You may try in this lesson to make so interesting a report of some book you have read and enjoyed that others will want to read it also. There are several ways in which this can be done. You may make a brief outline of the story; you may select the most interesting character and tell some incident in his life; you may tell enough of the story to whet the appetite of the hearers; you may tell in detail some one incident in the story. Which way did the writer of the following report choose? Remember in writing an interesting paragraph to choose one topic and select interesting details; to make an interesting beginning sentence; to use a variety of sentences—some simple, some compound, and some complex; to choose forceful and expressive verbs and adjectives.

MY FAVORITE BOOK

My favorite book is *Treasure Island*, written by Robert Louis Stevenson. It is a story of search for the buried treasure of a famous pirate. One of the most thrilling events of the story is the escape of Jim Hawkins from the treacherous Israel Hands.

Hands crept upon Hawkins from behind and tried to stab him. Hawkins evaded the blow, and the two played a frightful game of dodge and catch, with death as the penalty. Jim finally sprang up the mast, where he had a second to prime his pistols. Hands, at a temporary disadvantage, used strategy. Assuring Jim that he gave up, he made offers of peace. With the boy thus off his guard, he turned suddenly and, hurling his dirk, pinned Jim to the mast. The unexpected shock discharged Jim's pistols and Hands toppled over dead into the water. Jim had received only a small wound in the shoulder.

After the reports have been given, you may each tell which speaker made you wish to read his book.

b. Perhaps you know some one who is interested in books and who would enjoy hearing about your favorite book. If so, write to him about the book upon which you gave the report. It may be that you know a friend who does not read a great deal, one whom you could interest in reading by sending him a letter about the book that has interested you. Write a letter and send it to him. .

3. Organizing a Club

Many children have had much pleasure and good training for citizenship by organizing and conducting the class as a club. Prepare to tell in two-minute talks to your classmates what you know about clubs. If you are a member of the Boy Scouts, the Girl Scouts, or the Camp Fire Girls, you might talk about the help you have received from being

a club member, or you might talk about the help your parents or friends have received from membership in the Rotary Club, or the Corn Club, or the Parent-Teachers' Association, or any other club in your neighborhood.

If you should decide to form a club, there are many kinds from among which you may choose. There are Good Speech Clubs, English Clubs, Story-writing Clubs, Nature-Study Clubs, Flower Clubs, Radio Clubs, Bird Clubs, Junior Red Cross, and many other kinds which you may be able to suggest. To begin with, you might organize an English Club for oral and written composition. You should elect your own officers, president, secretary, and clerks, and write your own constitution. The president should preside at the meetings, the secretary should make a report of the meeting, and the clerks should report on errors of speech, and commendable work. A committee may be appointed to make programs.

The constitution should be very simple. Three articles are enough—one for the name of the club, another for its purpose, and a third for naming the officers and their duties.

Until your officers are elected you may appoint your teacher temporary chairman. To do so, one student rises and says, "I move that Miss _____ be made chairman of this meeting." Another says, "I second the motion." Your teacher or a pupil says, "All those in favor of this motion will say, 'Aye,' those opposed, 'No.'" Your teacher will then take the chair.

In order to elect your permanent officers, there are several things you should know. The first thing is to secure recognition from the presiding officer. If a woman is presiding, you must rise and say, "Madam Chairman," or if a man is presiding, "Mr. Chairman." If the chairman pronounces your name, you may speak, but not otherwise.

When the chairman says, "I am now ready for nominations for the office of president," some one will rise and say, "Mr. Chairman." When his name is spoken, he will say, "I wish to nominate —— for president." Several nominations may be made in this way. Then some one moves that the nominations be closed. If some one seconds the motion, the chairman will put it to a vote. If it is carried, the club is ready to vote.

If the vote is by ballot, the chairman will appoint two *tellers*, whose duty it is to pass a small piece of paper to each child. After the choice for president is written upon the paper, or ballot, the tellers will collect the ballots and count them. The chairman will announce the result. The secretary and clerks may be elected in the same way. When the officers have been elected, they should begin their duties at once.

These titles will suggest topics for oral talks for club meetings until the program committee is ready:

My Favorite Pastime

My Best Friend

My Greatest Disappointment

My Favorite Game

My Favorite Story
The Funniest Thing I Ever Saw
My Most Embarrassing Moment
The Most Welcome Guest
My Favorite Time of Day
My Favorite Season of the Year

4. Number and Person in Pronouns

You are quite familiar with the word *form* as used in arithmetic in talking about triangles, circles, and squares. In grammar we talk about the form a word has to show number, person, time, or many other things that you will learn about later. We mean that the word is changed in some way, by the addition of letters or by a change of letters, sometimes by the use of an entirely different word. You are already familiar with the change of *lady* to *ladies* to show whether one or more than one are spoken of; with the change of *I* to *me* to show whether it is subject or object; with the change of *come* to *comes* to show number. You will now learn about the change in form of pronouns to show **person**.

Before you attempt this new work, you must be quite certain of your ability to select readily the predicate and the subject, to recognize pronouns, nouns, and verbs, and to write the singular and plural form of nouns, pronouns, and verbs.

In Lesson 2, page 274, "My Favorite Book":

a. Find five nouns in the singular; change them to plural.

b. Find the pronouns and state whether they are subject, object, or modifying pronouns.

c. In the first sentence of the paragraph find the simple predicate; the complete predicate; the simple subject; the complete subject.

d. List the verbs in the story. Are their subjects singular or plural?

e. Find the subject in each of the following sentences. Does it tell who is speaking, who is spoken to, or who is spoken of?

1. I am going.
2. You are a good helper.
3. He is behind the door.

In the first sentence, the pronoun *I* names the person who is speaking; in the second sentence, the pronoun *you* names the person who is spoken to; in the third sentence, the pronoun *he* names the person spoken of. The different forms that pronouns have to show who is speaking is called **person**. Pronouns that name the speaker are said to be of the **first person**; those that name the person spoken to are of the **second person**; those that name the person spoken of are of the **third person**.

f. Arrange the following pronouns in three groups, placing in one group the pronouns of the first person, in the second group those of the second person, and in the third group those of the third person:

I	we	mine	she
me	their	hers	our
you	my	theirs	they
her	them	his	its
us	yours	ours	your
it	he	him	

Pronouns change their form to show person.

You are already familiar with the change in pronouns to show number. Rearrange the list of pronouns once more, placing all the singular pronouns in one group and all the plural pronouns in another. If you can do so, you may arrange them in order of person, writing the plural of each pronoun after it.

Most pronouns change their form to show person and number.

§. The Number and Person of Nouns

You have learned that pronouns change their form to show person and number. Do nouns also have a different form for the singular and plural number? You can easily answer this question without doing any more work, but to prove that you are quite familiar with the singular and plural forms of nouns write the plural of the following:

child	loaf	chimney	key	Henry
fairy	veto	mouse	cupful	Miss Wilson
city	toy	sheep	son-in-law	7

Use the dictionary to correct your work. If your work is perfect, you may finish the remainder of this lesson. If not, review thoroughly Number in Nouns in the Appendix, pages 609-612.

Our next question is: Do nouns change their form to show person? Examine the following sentences. Can you tell whether first person, second person, or third person is indicated in each case?

1. I, Robert, am talking to you.
2. Robert, you are the monitor.
3. Robert went home last night.

In the first sentence, the noun *Robert* is clearly first person, because it names the person speaking. But notice that the pronoun *I* is placed before to tell the person. In the second sentence, the noun *Robert* is second person. We know it is so, not because the word changes its form, but because the pronoun *you* follows to tell the person. In the third sentence, *Robert* names the person spoken of. No pronoun is needed to show the person. Nouns are usually in the third person.

Nouns change their form to show number, but they do not change their form to show person.

Tell the person of the nouns in italics in the sentences that follow:

1. It is I, *Ruth*, who am talking to you.
2. *Fred*, you may collect the books.
3. O *Mary*, I am glad you came!
4. Remember to tell the truth always, my *son*.
5. Drink, pretty *creature*, drink.
6. I, *Harry*, am a pirate captain.

6. The Number and Person of Verbs

Do verbs also change their form to show person and number?

Examine the following sentences:

	SINGULAR	PLURAL
<i>First person</i>	I run.	We run
<i>Second person</i>	You run.	You run.
<i>Third person</i>	He runs.	They run.

The verb *run* changes its form to show third person singular number. Examine the form of the verbs that follow which change their form to show third person singular number as does the verb *run*. Which does not?

	SINGULAR	PLURAL
<i>First person</i>	I do.	We do.
<i>Second person</i>	You do.	You do.
<i>Third person</i>	He does.	They do.
<i>First person</i>	I have.	We have.
<i>Second person</i>	You have.	You have.
<i>Third person</i>	He has.	They have.
<i>First person</i>	I am.	We are.
<i>Second person</i>	You are.	You are.
<i>Third person</i>	He is.	They are.
<i>First person</i>	I was.	We were.
<i>Second person</i>	You were.	You were.
<i>Third person</i>	He was.	They were.

All the verbs we have examined change their form to show the third person singular number only, *except the last one*. The verb *be* has many forms. *Am*, *is*, and *are* are three of them. Which forms are used only with the first person singular? with the third person singular? with the second person singular and all persons in the plural?

a. Use the following verbs with the subjects given above to see whether they change their forms in any way different from those in the illustration: *sing*, *ride*, *run*, *cry*, *throw*.

We cannot tell the person and number of many verbs by their form as we can of pronouns, but

because the verb *be* changes its form in all persons, and other verbs change their form in the third person singular number, we must have some rule to follow in choosing the correct form of subjects and predicates to put together in sentences. This is the rule:

Verbs must agree with their subjects in person and number.

b. Tell the person and number of the nouns and verbs in italics in the following sentences. Think about it in this way: *I, Robert, am ready*. *I* represents the speaker and means one; therefore *I* is first person singular number. *Robert* refers to the same person as *I*; therefore *Robert* is first person singular number. *Am* is first person singular number, to agree with its subject *I*.

1. *I, Mary, am* happy.
2. *John, you are* perfect in spelling.
3. He *is* here.
4. You *are* my friend.
5. The *bird flies* swiftly.
6. *John does* his work quickly.
7. I *have* a new lesson on the piano.
8. She *has* her winter coat.
9. They *are* with my aunt.
10. He *does* not care for hunting.
11. He *was* not there.
12. You *were* with my sister.
13. We *are* in your singing class.
14. It doesn't *seem* hard.

c. Rewrite the following sentences, changing the plural subjects to singular. What changes must be made in the predicates to make them agree with the subjects?

1. They study their spelling every day.
2. The boys go quickly on all errands.
3. The girls sing many songs sweetly.
4. The fire bells ring often.
5. Those horses trot very fast.
6. Boys, you come to school too early.
7. They do their work well.
8. We have our dinner at six o'clock.

d. From the following list of verbs, copy in one column those that may be used with singular noun subjects; in another column, those that may be used with the pronoun subjects, *he*, *she*, or *it*; in a third column, those that may be used with plural noun or pronoun subjects; in a fourth column, those that may be used with the pronouns *I* and *you* as subjects. Are any two of your lists alike?

sees	sits	ride
come	go	loses
run	fall	climb
does	lies	throws
drinks	know	catch
chooses	flies	freeze

From the list of verbs on the following page choose appropriate predicates for the subjects. Change, if necessary, the form of the predicate to make it agree with the number of the subject.

PREDICATES		SUBJECTS	
have	has	I	you
see	rides	cat	girl
eat	write	bird	man
drinks	goes	boy	child
play	does	mouse	dog
breaks	sits	window	horse
go	come	he	they

7. Applied Grammar

About 14 per cent of our errors are made in lack of agreement between the subject and the predicate. This fact is accounted for by the changes in form that nouns, pronouns, and verbs undergo to show person and number. Frequently these mistakes arise in sentences in which *somebody*, *anybody*, *nobody*, *either*, or *neither* is the subject. These words are always of the third person singular number. Errors also occur when *one* is the subject modified by *some*, *no*, *each*, *every*, *any*. *One* is also third person singular number. What form of the verb *be* should be used with these subjects? of the verb *have*? of the verb *do*? If you are not certain, refer to page 282.

a. Fill the blanks in the following sentences with the correct form of the words in italics. Explain why the form chosen is correct.

- Each——a turn in helping mother. (*take*)
- Every one of the boys——his lunch to school.
(*bring*)
- Nearly everybody——the world is growing better each day. (*believe*)

4. Anybody — that without asking. (*do*)
5. Neither of the boys — every time. (*remember*)
6. No person — so hard on a hot day. (*work*)
7. Each of the teams — it will win. (*think*)
8. Any one — an unfortunate child. (*pity*)
9. Many a brave man — no money. (*have*)
10. No one — an ill-tempered boy. (*like*)
11. Each — quickly home after school. (*hurry*)
12. Neither football team — any more practice. (*need*)
13. One of the older members of the literary society
— the speaker. (*introduce*)
14. No one — a tale-bearer. (*like*)
15. — anybody care what I do? (*do*)
16. Every one — invited to the concert. (*be*)
17. Everyone of the children — the work well. (*do*)
18. Each of my books — on my desk and should not
be taken away. (*lie*)
19. Every one of the butterflies — on this kind of
weed. (*light*)
20. Either of the young gentleman — the rules of
the club. (*know*)

In some sentences mistakes are made in the form of the verb because the correct simple subject is not found. In this sentence, *Only one man among all the prisoners reads good books*, the complete predicate is *reads good books*. *Reads* is the simple predicate. *Who reads? Man*. Therefore *man* (not *prisoners*) is the simple subject.

b. In the following sentences choose the correct simple subjects before deciding which verbs to use. Then copy the sentences correctly. Be ready to prove that your choice is the correct one.

1. The best player among all the boys (*do* or *does*) the best work in school.
2. One of the soldiers (*live* or *lives*) in the barracks across the street from here.
3. The father of my little friends (*offer* or *offers*) houses for sale.
4. One of the ladies (*sing* or *sings*) very charmingly.
5. One of the games (*begin* or *begins*) at three o'clock.
6. One of the products of the country (*feed* or *feeds*) vast numbers of people.
7. The most promising man of all (*lie* or *lies*) ill.
8. Of all the seasons, winter (*bring* or *brings*) the most suffering to the poor.
9. Not one of my sisters (*play* or *plays*) the piano.
10. The mighty rivers of the West (*flow* or *flows*) through broad valleys.
11. One of the good books (*is* or *are*) in my library.
12. The wrongs of an individual rarely (*come* or *comes*) to the attention of the public.

c. The subject of each of these sentences is difficult to find because the order has been transposed by the introductory word *there*. This word really has no use in the sentence except to introduce it. Find the subject in each sentence.

1. There is no dew left on the flowers.
2. There was a little girl with me.
3. There are no flowers in the garden.
4. There were clouds in the sky last night.

Did you think *dew* the subject in sentence 1, *girl* the subject in sentence 2, *flowers* the subject in sentence 3, and *clouds* the subject in sentence 4?

If you read the sentences in the natural order, you will have no difficulty.

1. No dew is left on the flowers.
2. A little girl was with me.
3. No flowers are in the garden.
4. Clouds were in the sky last night.

There as an introductory word with no other use in the sentence is an **expletive**. By *use* is meant that it is not subject, predicate, object, or modifier.

d. Read the sentences below after supplying the correct verb. Explain grammatically why you read the sentences as you do.

1. There (*is* or *are*) two prisoners in the fortress.
2. There (*is* or *are*) no one on third base.
3. There (*is* or *are*) many messenger boys waiting.
4. There (*was* or *were*) three robbers in the cave.
5. There (*was* or *were*) a cousin of ours with us.
6. (*Was* or *were*) there a dangerous forest fire?
7. (*Was* or *were*) there three mice in the trap?
8. There (*was* or *were*) some powder in the magazine.

c. Read carefully the following rules for agreement of the subject and predicate, then write examples of your own.

1. When a verb has two or more subjects connected by *and*, it requires the plural form to agree with the plural subject.

The boy and girl were curious about the box Mercury brought. (*Boy* and *girl* are two singular subjects connected by *and*. The plural form of the verb *were* is used to agree with the subject.)

2. When two singular subjects are connected by *or* or *nor*, the verb must have the singular form.

Mary or her mother is ill. (Two singular subjects, *Mary* and *mother*, are connected by *or*. The singular verb *is* agrees with this subject.)

3. If a compound subject is made up of a singular noun and a plural noun connected by *or* or *nor*, the verb agrees with the part of the subject nearest it.

Neither Mary nor her sisters were there. (A compound subject is composed of the singular noun *Mary* and the plural noun *sisters*. The verb agrees with the plural subject *sisters* because it is nearer the verb.)

Either the dogs or I am leaving the tent. (The compound subject is made up of a plural noun *dogs* and a singular pronoun *I*, connected by *or*. The verb agrees with the subject nearest it, which is *I*.)

f. Write sentences using *was*, *were*, *is*, or *are* as predicates of the following subjects. Explain the agreement of the verb and *its* subject.

John and Mary

Silver or gold

John or I

The girls or I

Neither he nor they

Neither the men nor I

BLACKBOARD WORK

g. In the composition on page 290, select the subjects and the verbs. Test each verb to make sure that it agrees with its subject in person and number. Select the pronouns and tell the person and number. Are the pronouns subject, object, or modifying pronouns?

THE PINE TREE

A pine tree has many charms for me. It stands up straight and stretches out its arms loaded with tufts of needles and cones of seeds. With a great army of its fellows, it makes a noble forest which covers the hills and mountains with a dark green mantle. In its depths many birds and beasts and insects find their homes. A path that winds through a pine forest leads to a thousand interesting sights and sounds. When the rising sun lights up the dewdrops hanging to its needles, the tree loses its sober look. Just after a shower of rain, when the rays of the setting sun make brilliant the drops of water clinging to the tips of the pine needles, the tree is most wonderful.

h. If you have any compositions in your folder, go through each one carefully to see that the verbs agree with their subjects.

8. Correct Usage

a. Read the following sentences many times. The words in italics are often used incorrectly. Do you recognize any that you habitually use incorrectly? If so, copy them correctly into your notebook and practice them night and morning.

1. Mary *doesn't* know why she *did* it.
2. Although she *sang correctly*, she *has sung* more *sweetly* before.
3. I *threw* the ball to John because he *ran* the fastest.
4. I *have not seen* you many times when you *have ridden* so daringly.

5. She *laid* the book beside me while I *lay* in the hammock.

6. She *has taught* me much which I have *enjoyed learning*.

7. We *had ridden* through the park before I *was thrown* from the horse.

8. I *ought* not tell where I *set* it.

b. Write five sentences in which two verbs will be used in each sentence. These sentences may be complex or compound. If you write compound sentences in which the clauses are connected by *and*, be careful that the clauses are closely related in thought. What should you remember about the punctuation of compound and complex sentences? Choose from this list:

drown

go

have

throw

fall

run

take

lie

give

see

write

sit

(c.) Read these sentences until you can do so quickly and pronounce the words distinctly:

1. Willie whistled while he whittled, but his dog Whip whimpered.

2. A tutor who tooted the flute
Tried to teach two young tooters to toot.
Said the two to the tutor,
"Is it harder to toot, or
To tutor two tooters to toot?"

3. A mile behind is Gloucester town
Where the fishing fleets put in.
A mile ahead the land dips down
And the woods and farms begin.

4. What kind of noise annoys an oyster? A noisy noise annoys an oyster.

(d) These words are often mispronounced because they are not properly divided into syllables. Pronounce them correctly and use them in interesting sentences which you will give to others to read.

pho tog' ra phy

de mon' stra tive

te leg' ra phy

ex traor' di na ry

e. These words are mispronounced by the insertion of an extra syllable, as *filum* instead of *film*. Pronounce each; use it in a sentence. Exchange papers and read the sentences aloud to the class. Who was able to write the most interesting sentences? Who pronounced each word correctly?

ath lete

drowned

jaw

at tacked

elm

over alls

chim ney

Gib ral tar

straw

com ma

helm

um brel la

f. Read these sentences until they have a familiar sound. Do you make the mistakes found in any one of them? If so, use that sentence for daily drill. How many sentences have you in your notebook?

1. It is *almost* time to go.
2. *Lie* down, Rover.
3. *That* pen is mine.
4. This is *worse* than yours.
5. *This* book is ruined.
6. I *could have* crossed by myself.
7. Did I do *well* in the test?
8. I left my lunch *at* home.

g. What is the difference between the following sentences?

1. I am going to the picnic.
2. I am not going to the picnic.

Since the first statement states or affirms something to be true, it is an **affirmative** sentence. The second sentence denies the statement and is a **negative** sentence. *Yes* affirms. *No* denies. *Not* is most commonly used in negative sentences. It is often joined with *have, has, had, did, does, is, are, was, or were* into *haven't, hasn't, hadn't, didn't, doesn't, isn't, aren't, wasn't, or weren't*. Children and adults, also, often make mistakes by putting two negative words into a sentence. It is incorrect to say *I haven't nothing*, since two negatives cannot be placed in the same sentence. If you use *not* as a negative, be careful to omit these words: *no, none, nothing, never, nobody. Scarcely, hardly, and but* cannot be combined with *not*.

The following sentences are correct. Read them over and over until they sound correct to you.

3. I have no paper.
4. She didn't give the man anything.
5. We didn't take anybody with us.
6. He didn't have anything to eat.
7. He hasn't given any reason for his absence.
8. I am not going anywhere.
9. I have thought of but one name.
10. The bird has hardly any feathers.
11. He has scarcely spoken a word.
12. I haven't any use for this cloth.
13. She has worked only two examples.

9. Writing with a Purpose in Mind

Once an educator who was interested in helping boys and girls obtain a good education decided to find out, if he could, why some children did so much better than others in their work. Among the many facts that he learned is one that will particularly help you. He found that those children who worked with a purpose in mind did the best work.

Of course, you will say, "I am studying English with a definite purpose in mind. I shall be able to live a life of far greater usefulness if I learn to use the English language effectively." That time is rather far away, but here is something that you can do now. Other children have done it and have enjoyed it. It is to gather material for a book which will give some one else pleasure.

You have surely heard that in large cities there are many children who have to live in hospitals because of some illness. These children especially enjoy collections of work that other children have done. You should find the names of some homes for incurable children or hospitals for children and write the superintendent asking permission to send the children such a book.

Why not write for their amusement some incidents of your own life? With these incidents you may combine jokes, anecdotes, short stories, jingles, poems, and stories of travel. The better you make your work, the more these unfortunate children will enjoy it. Here is work with a noble purpose.

It will require the combined efforts of your teacher and of all the pupils to write the articles, to criticize them for their interest and correct use of English, and to choose the best. They must be arranged in usable form, for the children will handle them over and over again.

You might enjoy writing a book about "Safety First" as a help for younger children. This book should include some simple directions for care in handling matches, in turning off gas in the stove or heater, in crossing streets, and in handling fire-crackers. You might also point out the danger in riding on trucks and in jumping off moving cars.

It would be interesting to compose some Safety First short stories or to write some simple plays that children could perform. You might prepare a program which you could give for your parents or for younger children. This should include some speeches on the necessity for observing Safety First rules and should show what children can do in helping to avoid accidents. A fire drill, a Safety First demonstration showing how to get off and on cars, or how to help children across the street, would be a valuable part of the program.

Once a group of children wrote a book on their camping experiences. It contained directions telling how to choose a good camping site; the best way to put up a tent; how to keep the rain out; how to make the best camp fire for cooking; how to make the best camp fire for warmth in the evening; good recipes for the camp table; good camp stories;

best songs for the evening. They illustrated it with snapshots and some original drawings. It was placed in the library, where it was read and re-read until there was nothing left of it. This idea may suggest to you some similar undertaking.

Some children found it unusually interesting to make a scrapbook that was "different." They collected all the magazine pictures of famous people, places, and paintings that they could find. They then pasted these pictures on different pages and wrote an account of each picture beneath it. For example, if the picture was a copy of Stuart's portrait of Washington, they wrote some incidents from the life of Washington as well as of the artist. If the picture was of Bunker Hill Monument, for instance, they wrote a brief account of the battle of Bunker Hill. In this way the pupils gained much information and made a very excellent book for other children to enjoy.

You need not all do the same thing. Think the matter over, discuss the best plans, then if your class is large enough, form groups according to your interest and divide the work among you. You may work individually if you wish.

When you have finished an article, you will wish to improve it sentence by sentence. In revising think of these points:

AN INTERESTING STORY

1. Have you made an interesting beginning?
2. Did you stick to the point?

3. Did you make your sentences clear? Perhaps some are too long to be clear.
4. Is every sentence complete?
5. Is every sentence necessary?
6. Are the sentences arranged in the right order?
7. Do your sentences show variety by having some simple, some complex, and some compound?
8. Have you written some of the subjects following the verbs?
9. Have you used forceful and expressive adjectives and verbs?
10. Did you close promptly?

CORRECT USAGE

1. Is your title correctly written?
2. Did you observe correct margins?
3. Did you make any blots?
4. Did you do your best writing?
5. Is every word correctly spelled?
6. Is your punctuation correct?
7. Is your capitalization correct?
8. Do your verbs agree in person and number with their subjects?
9. Have you used object and subject pronouns correctly?
10. Can you find any other errors that you can correct through using your knowledge of grammar?

OPPORTUNITY WORK

If you are interested in learning to write well, you may try some of the exercises used by the famous writer Robert Louis Stevenson. He tells about what he did in this way: "As I walked, my

mind was busy fitting what I saw with appropriate words. When I sat by the roadside I would note down the features of the scene. But I worked in other ways also. I often accompanied my walks with dramatic dialogue, in which I played many parts; and often exercised myself in writing down conversations from memory."

You may also try to improve your writing by applying your knowledge of grammar to your composition writing.

1. You may study your sentences to see whether a thought expressed in a compound sentence would be better expressed in a complex sentence. Perhaps you should combine some sentences making your composition sound less choppy. Frequently an exclamatory or interrogative sentence adds variety and hence interest.

2. Often clearness and force are added when you use the exact words of the speaker.

3. Are your verbs and adjectives well chosen? Perhaps the synonym for a word you have used would make the sentence express your thought more exactly.

4. Is your closing sentence strong?

BOOKS BOYS AND GIRLS LIKE TO READ

Ambrosi, Marietta. *When I Was a Girl in Italy.*

Lutz, Grace L. H. *The Enchanted Barn.*

Seton, Ernest Thompson. *The Biography of a Grizzly.*

Verne, Jules. *Twenty Thousand Leagues under the Sea.*

CHAPTER II

GENDER AND CASE IN NOUNS AND PRONOUNS

10. The Classification of Nouns

Just as books are classified in a library according to their subject matter into stories, or travel, or biography, so nouns and pronouns and other parts of speech are classified according to their form or use.

Nouns are formed into classes according to what they name. You are already familiar with two classes of nouns—those that name all of the same kind or class, common nouns; and those that name a particular person or thing, proper nouns. Since all proper nouns begin with capital letters, it is important for you to recognize them.

a. Show your ability to classify nouns into common and proper nouns by selecting them from these two sentences. Refer to page 609 for help.

1. The battleship "Oregon" sailed from San Francisco to New York around Cape Horn.

2. Just back of the main entrance in Independence Hall the bell always rests in a huge glass case.

b. Examine these sentences for another class of nouns:

1. The *family* are at dinner now.

2. The *pair* of gloves is mended.

3. The *band* practices every day.

4. Our English *Club* is meeting in the Assembly Hall.
5. The *crew* eat their meals together.
6. The *jury* have disagreed among themselves.
7. The *crowd* are carrying the heroes on their shoulders.
8. The *mob* is surging back and forth.

The nouns *family*, *pair*, and *band* denote a collection of single individuals or things. Such nouns are called **collective** nouns. They are singular in number and usually take a singular verb. Which of the collective nouns in the preceding sentences are followed by singular verbs? Which are followed by plural verbs? In which sentences are the members of the group thought of as acting together? In which sentences are the members of the group thought of as acting as individuals. In the sentence *our family is going south this winter*, the whole group is thought of as acting together, therefore the singular verb is used. In the sentence *Our family are all well*, the individuals are thought of separately, therefore the plural verb is used.

Write two statements, the first of which will tell when to use a singular verb with a collective noun, the second when to use a plural verb. Write sentences to prove that your statements are true.

A collective noun is the name of a group of single individuals or things.

- c. In the following sentences select the nouns and tell their classification. If a collective noun is the subject, observe whether it is followed by a singular or a plural verb and tell why.

I

1. The audience was much interested.
2. The flock was quietly grazing in the pasture.
3. Forty yards is a good distance.
4. The orchestra has come.
5. The team has had little practice.
6. The crew of the wrecked vessel were saved.
7. The baseball club plays here.
8. Our class were playing down by the river.

II

1. The School Board meets every week.
2. The class is studying arithmetic now.
3. The Congress of the United States meets in Washington.
4. The Atlantic fleet were assembled for practice.
5. School was dismissed for the day.
6. A flock of birds is flying South.

III

1. The herd of cows are running wild.
2. A herd of goats is kept here.
3. Our committee do not agree with regard to the resolution.
4. The fleet is under sealed orders.
5. When the army was defeated, many regiments were left behind.

REVIEW¹

d. Tell the person and number of the verbs in the sentences above. Name the subject of each of these verbs. Do the verbs agree with their subjects?

¹ Refer to the Appendix for help in reviews.

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e. Write a complex sentence introduced by an adverbial clause. Write a simple sentence introduced by a prepositional phrase. Write a simple sentence introduced by an adverb of time. Write a sentence in which a clause is used to tell what some one said. What kind of clause is the one you used? What is its use in the sentence?

f. Analyze sentence 4, Group II, page 301.

II. Gender—A Modification of Nouns and Pronouns

In this lesson you will learn what is meant by **modification** of nouns and pronouns.

Recall the work you have just completed. You have learned that many nouns change their form to show whether one or more than one is meant. This change in the form of a noun is spoken of as the modification to show number. You have learned that nouns do not change their form to show who is speaking, but that pronouns do. The form to indicate who is speaking is called person. Person is also a modification. Most nouns are in what person? How can you tell the person of a noun if there is no change in form?

The new modification that you will learn is called **gender**.

Examine the words in the four columns on page 303. Note that the words in the first column denote persons of the male sex, those in the second column, persons of the female sex, those in the third column are nouns denoting no sex, while those in the fourth

column are nouns that indicate either sex or both sexes. Which words are pronouns?

man	woman	stone	crowd
king	queen	day	class
bachelor	maid	tree	committee
father	mother	country	they
he	she	it	them
him	her	its	you

The words in the first column are said to be of the **masculine gender**. The words in the second column are said to be of the **feminine gender**. The words in the third column are nouns which do not belong to either of these classes, and are said to be of the **neuter gender**. The words in the fourth column are nouns and pronouns of either or both genders.

Gender is the modification of a noun or pronoun that shows a distinction in sex.

The male sex is indicated by the masculine gender.

The female sex is indicated by the feminine gender.

A thing that is neither male nor female is indicated by the neuter gender.

The following words will illustrate the most common ways of showing gender:

By using different endings, as, *ess* or *inc*: *host*, *hostess*; *hero*, *heroine*.

By different words: *man*, *woman*; *boy*, *girl*; *Mr.*, *Mrs.*; *he*, *she*.

By prefixing words: *brother-in-law*, *sister-in-law*; *man-servant*.

a. Tell the number and gender of the nouns and pronouns in the following sentences:

I

1. We have seen the lady in the city.
2. They have sent him to the North Pole.
3. The bees have stung her severely, but she is not crying.
4. She spread a thick layer of jelly over the bread.
5. The class is staying after school.
6. The woman talked foolishly about her child
7. She is the heroine of the school.
8. Did you hear the poet read his poems?
9. Martha will be hostess today if she returns in time.

II

Frey looked all around him over Mannheim, where the rosy light of the setting sun still lingered, and where men, and birds, and flowers were gathering themselves for their night's repose. From his high place he could just descry a tall house standing on a hill. While he looked at it, a maiden came and lifted up her arms to undo the latch of the door. It was dusk; but when this maiden lifted up her white arms, such a dazzling reflection came from them that the sky and all the sea were flooded with clear light.

III

When Gluck found that Schwartz did not come back, he was very sorry and did not know what to do. He had no money and was obliged to go and hire himself again to the goldsmith, who worked him very hard and gave him very little money.

After a month or two, Gluck grew tired and made up his mind to go and try his fortune with the Golden River. "The little King looked very kind," thought he. "I don't think he will turn me into a black stone." He went to the priest, and the priest gave him some holy water as soon as he asked for it. Then Gluck took some bread in his basket and the bottle of water and set off very early for the mountain.

REVIEW

b. Divide your paper into four columns. Tell about each noun and pronoun in the first four sentences in the same way as the model below tells about *city* and *lady*, selected from sentence 1 in Group I, page 304.

Word	Classification	Number	Gender
city	common	singular	neuter
lady	common	singular	feminine

c. Analyze sentences 1, 2, 4, and 5.

d. Classify the sentences according to form.

e. Name the part of speech of each word in sentence 2.

f. Can you give a reason for the use of every comma in both paragraphs? To do this, you may have to refer to the lessons on complex and compound sentences. You will find them by looking in the Review of Seventh-Grade Work in the Appendix.

12. Case—A Modification of Nouns and Pronouns

You are to learn how nouns and pronouns are changed to show *use* in the sentence. Examine the following sentences, considering the *use* of the italicized words:

1. *Mary* has sent her sister's book to the library.
2. *She* has sent her sister's book to the library.
3. *Father* painted the barn.
4. *He* painted the barn.

In the foregoing sentences the nouns *Mary* and *Father* and the pronouns *She* and *He* are subjects of the verbs *has sent* and *painted* respectively. When a noun is the subject of a verb, it is said to be in the **nominative case**. Are the italicized words in the following sentences used in the same way?

5. The little *girl's* clothes are very ragged.
6. *Her* clothes are very ragged.
7. The *boy's* report was excellent.
8. *His* report was excellent.

In the foregoing sentences the nouns *girl's* and *boy's* and the pronouns *her* and *his* are used to show possession or ownership. When a noun or pronoun is used to show ownership or possession, it is said to be in the **possessive case**. Does a noun change its form to show possession? Prove your answer. Does a pronoun change its form? The dictionary tells some interesting changes that pronouns have undergone while our language has been growing.

Give the use of the italicized words in the sentences at the top of the next page.

9. Mary has sent her *book* to the library.
10. Our army saved the *children*.
11. We saw *him* yesterday.
12. Mother told *her* about it.

In the foregoing sentences the nouns *book* and *children* and the pronouns *him* and *her* are objects of verbs. When a noun or a pronoun is the object of a verb, it is said to be in the **objective case**. Does a noun change its form to show that it is in the objective case? Prove that your answer is correct. Do all pronouns change their form to show that they are in the objective case?

What words in the following sentences are objects of prepositions? Decide whether the form of the noun and the pronoun change when they are objects of prepositions.

13. Please give this to Mary.
14. The bird flew with a string to the branch of a tree.
15. May I go with Father?
16. Shall we call for him?
17. Mary sits behind her.

When a noun or a pronoun is the object of a preposition, it is in the **objective case**. A word that may be the object of a verb may also be the object of a preposition, for the case is the same.

What is the use of the words in italics in these sentences?

18. This is *Mary*.
19. We were good *children*.
20. It is *I*.
21. It was *he*.

In the preceding sentences, the words in italics are predicate nouns or pronouns. Do you remember that we said that predicate nouns were sometimes called predicate nominatives? That is so because the nominative form of the noun is used both as subject and as predicate noun. The subject is in the nominative case; therefore the predicate nominative which names the same person as the subject is in the nominative case.

In Old English, the English that was used hundreds of years ago, there was one form of the noun to show that it was the subject, another form to show that it was the object, and still another form to show that it was in the genitive case to denote ownership or possession, but now those forms have disappeared. Only the form to show ownership is left. As nouns change their form only to show possession, we do not make mistakes in their use.

Case is the modification of a noun or a pronoun to show its relation to other words in the sentence.

a. Illustrate with sentences nouns and pronouns in the nominative, the possessive, and the objective case.

b. Tell the case of each noun in sentences 1-12 of those which follow and give the reason. Think about it in this way:

The boy across the street saw Mary's brother. The noun *boy* is the subject of the verb *saw*. Therefore *boy* is in the nominative case. The noun *street* is the object of the preposition *across*. Therefore *street* is in the objective case. The noun *Mary's* is

in the possessive case. The noun *brother* is the object of the verb *saw*. Therefore *brother* is in the objective case.

1. My *father's* early *life* was spent in Vermont.
2. A branch from the *tree* had fallen across their path.
3. That cannot be *she*.
4. *He* laid *it* upon her desk.
5. Bob's *canoe* is very pretty.
6. Jolly old *Santa Claus* looked over his long *list* of names.
7. A band of gypsies is camping near *me*.
8. *She* and I went with Mary and *her* friend.
9. William Tell hid a poisoned arrow under *his* coat.
10. *They* always stopped at the blacksmith's door.
11. The *messenger* did his *duty*, but he lost his life.
12. The farmer frightened the *boys* on Halloween.
13. The poor *boys' clothes* were much patched.
14. My grandfather dug worms for his fishing trip down the river.
15. Father will stay at the *club* for dinner.
16. The *Indian* who had gone into the heart of the woods brought back a *deer* for *you*.

c. Use the form below and write the modifications of all nouns and pronouns in italics.

Word	Kind	Gender	Number	Case

REVIEW

d. Point out the nouns and pronouns in one of your compositions and tell the case of each.

Prove your ability to take up something new in grammar by doing correctly the following exercises.

e. Fill the blanks in the following sentences:

1. A change in the form of a word is spoken of as a —.
2. Some nouns change their form to show —, —, and —.
3. The modification that shows who is speaking is —.
4. The modification that shows how many are intended is —.
5. The modification that shows whether a word is subject, object, or shows ownership is —.
6. A noun or a pronoun that is subject is in the —.
7. A noun or a pronoun that is the object of a preposition is in the —.
8. A noun or a pronoun that is a predicate noun is in the —.
9. A noun or a pronoun that is the object of a verb is in the —.
10. A noun or a pronoun that shows ownership is in the —.

f. Tell the case of the nouns and pronouns in italics in the following sentences:

1. *Washington* was our first *president*.
2. My *father's* automobile was left in *Kentucky*.
3. My family knew about *it*.

g. Tell the classification, person, number, gender, and case of the nouns and pronouns in italics:

1. *Our hostess* will be Mrs. Hill.
2. I, *Robert Hill*, will preside at this meeting.
3. *Mary*, *you* may be the *mother* in the *play*.
4. *He* was the *emperor's brother*.

13. The Possessive Noun

You have learned that nouns do not change their form to show the nominative or objective case. Prove by composing sentences that you really have learned this. Since nouns and pronouns change their form to show possession, it is in the possessive case that mistakes are made. You will study this form a little more in detail.

In the sentence *John's hat is lost*, the noun *John's* shows possession of *hat*. How is the possession indicated? In what case is *John's*?

To form the possessive case of nouns, add an apostrophe and *s* ('s) to the singular; as, *The boy's hat*.

To form the possessive plural of nouns, add an apostrophe only when the plural ends in *s*: as, *Boys' shoes*.

If the plural of the noun does not end in *s*, then an apostrophe and *s* ('s) are added; as, *children, children's*.

If two or more nouns denote joint ownership, the possessive sign is used only with the last noun; as *Garden and Holloway's store*. The two men together own the store.

If two or more nouns denote separate ownership, the possessive sign is used with each noun; as, *Campbell's and Allen's stores*. Each man owns his own store.

Form the possessive of compound words by placing the possessive sign at the end of the word; as, *mother-in-law's hat*.

Write the plural number of each of the following nouns. If you do not know how to spell the plural and cannot find it by referring to the rules on pages 610-611, look in the dictionary. Remember that in the large dictionary only those plural forms are given that are not formed according to the general rule. What is the general rule for forming the plural? (See Appendix, page 610.)

<i>tree</i>	brush	<i>army</i>	turkey
pencil	fox	story	<i>monkey</i>
pen	<i>ranch</i>	memory	chimney
book	guess	secretary	valley
spool	fez	<i>company</i>	key
<i>week</i>	lunch	party	bay
buffalo	curio	cloth	man-of-war
echo	lasso	dozen	Mary
<i>motto</i>	<i>goose</i>	Chinese	<i>Mr. Martin</i>
potato	foot	ashes	and
tomato	<i>child</i>	handful	y
cargo	ox	tidings	

Nouns that are names of places and things usually show possession by the use of a phrase: *cover of the book*, not *book's cover*. It is correct, however, to say *one week's wages*; *a moment's delay*; *two years' time*.

a. In the following sentences select the possessive nouns and tell whether each is singular or plural and how it is formed:

1. We sell women's and children's shoes.
2. The birds' nests were carefully hidden.

3. That soldiers' guns should be well cleaned is the rule of the army.
4. The giant's boots carried him quickly to the king.
5. The wolf dressed himself in sheep's clothing.
6. The club's rules barred the prince.
7. Carry Mary's books home.
8. At Dombey and Son's office in the city not much business was done.
9. Much cotton is raised below Mason and Dixon's Line.
10. The commander-in-chief's orders were readily obeyed.

REVIEW

- b. Some nouns in the list on page 312 are set in italics. Use these nouns in original sentences to show possession.
- c. Write a sentence in which joint ownership is shown; separate ownership.

14. The Possessive Pronoun

There are pronouns that show ownership just as there are nouns that show ownership. The following do so: *mine, ours, yours, hers, his, theirs, its, my, your, our, their, her*. When these pronouns modify nouns or stand in the predicate, they are classified as possessive adjectives. These words are important to study since mistakes are made in writing them. They show ownership by their form without the use of an apostrophe.

A possessive pronoun is one that shows ownership or possession.

a. Decide from the following sentences whether possessive pronouns change their form to show number or case:

1. Whose hat is this? It is mine.
2. Whose gloves are these? They are mine.
3. Mine are ready for you. Can you find mine?
4. May I take yours? Take ours, instead.
5. Is it hers, or is it theirs?
6. Hers are in her room. Yours are in the closet.
7. Where is her pencil? It is here. Yours is here,

also.

b. Write sentences using each of the possessive pronouns as the subject of *is*, *are*, *was*, or *were*; as the predicate pronoun.

c. From five compositions in your folder select the nouns and the pronouns. Tell the person, number, gender, use in the sentence, and case of each.

d. Observe the recitations of your classmates for one day and list the pronouns. Which are used most extensively in speech? Did you hear any pronouns used incorrectly? To what classes did they belong?

15. Applied Grammar

a. Tell whether the following nouns are collective, proper, or common. Tell the number of the verb in each sentence.

1. The *band* practices every day.
2. The *crowd* is cheering wildly.
3. The *people* were not asked to attend.
4. The *crew* are now at supper.
5. The *family* are deciding the matter.

b. In the sentences at the first of the lesson tell whether the individuals are thought of separately or as one, and whether a singular or plural verb is required.

c. Choose the correct word in the following sentences and explain why your choice is correct. Remember that when the individuals composing the group are thought of as acting independently a plural verb is required; as, *The family are at dinner now.* *Family* is a collective noun, but the individuals are thought of as acting independently, hence the plural verb is required. In the sentence *The pair of gloves is mended*, the *gloves* are thought of together as a *pair*, hence the singular verb is required.

1. That company (*is* or *are*) one of the oldest in the city.
2. The choir (*is* or *are*) singing the anthem.
3. A herd of sheep (*was* or *were*) separated by the dog.
4. (*Do* or *does*) the swarm of bees make enough honey for your family?
5. The Club (*dine* or *dines*) at noon today.
6. The flock of crows (*was* or *were*) scattered by the boys.
7. (*Is* or *are*) your class making a magazine this year?
8. The mob at the jail (*demand* or *demands*) entrance.
9. (*Was* or *were*) the tribe of Indians permitted to remain?
10. The young bird couple (*is* or *are*) building in my rosebush.
11. The crew in that boat (*is* or *are*) working together.
12. My pair of gloves (*is* or *are*) mended.

d. Fill the blank with the correct number of the verb in italics and explain why it is correct:

1. He——try very hard. (*do not*)
2. Neither of them——right. (*be*)
3. Each of the men——two guns. (*have*)
4. Somebody——coming. (*be*)
5. Mother and I——coming. (*be*)
6. There——a noise in the cellar. (*be*)
7. Either John or his brother——to blame. (*be*)
8. A large number——dissatisfied. (*be*)
9. Neither the dog nor the children —— to blame. (*be*)

e. Tell whether the following are sentences, phrases, or clauses. If the group of words is a clause, tell whether it is a principal clause or a subordinate clause. Make it into a sentence and tell whether the sentence is complex or compound. Remember to join into compound sentences clauses that are closely related in thought. Do not forget the punctuation of complex and compound sentences.

1. While he cried
2. Since my country calls
3. I looked away
4. But we could not match it
5. With the prospect of an adventure
6. Around the sides of the living room
7. Where I was
8. Or I shall be unhappy
9. Which my brother saw
10. I had better luck

f. Fill the blanks in the following sentences with a possessive noun or a possessive pronoun.

1. I do not know —— place on the shelf.
2. The —— necklace was not found.
3. You cannot afford a —— delay.
4. I have not completed this —— lessons.
5. Those —— shoes are nearly worn out.
6. These playthings are ——.
7. —— and —— books were left in the yard.
8. This is not ——, but ——.
9. You must obey the —— rules if you wish to be well.
10. Is this —— or ——?

g. Write sentences using the following nouns to show ownership:

Thomas	anybody	children
boys	princess	family
Harry	men	child

h. Take your compositions from your folders and see if you have used apostrophes in possessive nouns and omitted them in possessive adjectives and pronouns.

16. Correct Usage

a. Copy the following sentences, filling the blanks with the correct prepositions:

1. He fell —— the top of the house.
2. Come —— three o'clock.
3. Mary lives —— me.
4. Will you come —— my room?
5. The bird is now —— its cage.
6. The donkey divided the food evenly —— the three.

b. Rewrite the following sentences, omitting the unnecessary prepositions:

1. The jackal rolled off of the camel's back.
2. Where have you been to?
3. All of the girls are here.
4. I haven't enough of bread.
5. He was a man of about seventy years of age.
6. Where are you going to?
7. Mary sits near to me.
8. I do not remember of looking at it.

c. Fill the blanks below with pronouns:

1. It was——.
2. They told a story about Helen and——.
3. This is his knife, not——.
4. Is this——?
5. Who knocked at the door? ——did.
6. The ball hit George and——.
7. The gun is——.
8. The dress is——.
9. The books are——.

d. Fill the blanks with the correct forms of the verbs in italics at the close of the sentences:

1. I never——it. (*do*)
2. It really——matter. (*do*)
3. Have you ever——a giraffe? (*see*)
4. The river——completely over. (*freeze*)
5. How many miles have you——? (*run*)
6. She——to visit us yesterday. (*come*)

e. Use in declarative, non-exclamatory sentences the name of a country; the names of the different sections of the United States; the name of a general.

Use in interrogative, non-exclamatory sentences the name of a political party; the name of a law-making body.

Use in a declarative, exclamatory sentence a quotation.

Use in an interrogative sentence, a word showing ownership.

Write the names of the months of the year.

f. Choose the correct words to fill these blanks:

1. That coat looks——on her. (*nice* or *nice*ly)
2. The dress fits her——. (*good* or *well*)
3. The apple tastes very——. (*sweet* or *sweet*ly)
4. She stays very——at home. (*quiet* or *quiet*ly)
5. John felt——today. (*happy* or *happ*ily)
6. I did——in my test. (*well* or *good*)

g. Do you always use the following forms correctly? If you are not certain, others will tell you which ones you miss. Copy those into your notebook and read them often. Read the following list over and over until all the sentences sound familiar.

- | | |
|-----------------|--------------------------------------|
| 1. It is I. | 11. Was it Mother and I? |
| 2. It is he. | 12. Was it Mary and he? |
| 3. It is she. | 13. Was it Harry and she? |
| 4. It is they. | 14. Was it Father and we? |
| 5. It is we. | 15. Was it Mary and they? |
| 6. Was it I? | 16. If I were he, I would try. |
| 7. Was it he? | 17. Would you go if you were I? |
| 8. Was it she? | 18. I would swim if I were she. |
| 9. Was it they? | 19. Would you help if you were he? |
| 10. Was it we? | 20. Would you play if you were they? |

h. Fill the blanks in the following sentences:

1. It was not she or I. It was——.
2. Was it Fred or——?
3. She says that it was——who whispered.
4. Was it——whom you asked to recite?
5. If any one can go, it will surely be——.
6. We knew that it was——.
7. Mother thinks that it was——who called.
8. If you were——, would you go?
9. If I were——, I would not tell.
10. If you had been——, would you have accepted the invitation?
11. This is not ——, but ——.
12. Did you suspect that it was ——?

17. Writing Stories

Stories of children's helpfulness to parents are very plentiful. Think of a story that will be short enough to write in two or three paragraphs. Decide what should go into each paragraph before you begin. A committee may decide which story is best. This one may be read to the class, published in the paper, or placed upon the bulletin board.

The committee should judge the story from the following standpoints:

Mechanical side:

Is the story neatly written?

Are the margins even?

How many words are misspelled?

How many sentences are incomplete?

How many errors in punctuation and capitalization?

Interesting story side:

Did the author choose an interesting story?

Did he have a topic for every paragraph and stick to that topic?

Did he make the introduction interesting? the closing?

Did he tell the facts in order?

How many picture words did the author use?

Did he use a variety of sentences?

OPPORTUNITY WORK

As an individual, or a group, you may be interested in writing a story in several chapters. If the story is written by a group, a meeting should be held to which every one brings a brief outline. These outlines should be discussed one by one and the final subject selected by a vote. The group may then plan the chapters and assign one to each member to write. Many meetings should be held for the purpose of reporting progress and reading the completed work in order to keep to the point of the story. When the work is finished, it may be presented to the class in a series of readings.

18. Friendly Letters

Since everybody finds it necessary at some time or other to write letters, you could scarcely have reached this point without realizing the importance of letter writing. The skillful writer of friendly letters takes us into his life and makes us feel as if we had had a talk with him. The best letters tell the writer's thoughts and feelings and experiences in a sociable sort of way. On this account

the letters of one person can scarcely become the model for the letters of another, although you may learn from the study of famous authors some of the important qualities of friendly letters. The following beginning sentences chosen from the letters of distinguished people show how much interest is added by beginning in a way that is all one's own:

Dear long neglected, though never forgotten custodian,

I write you from fairyland, where we are living in a fairy story, the guest of a beautiful brown princess.

My dear Maud,

If you have forgotten the handwriting, as is like enough, you will find the name of a former correspondent at the end.

Dear George,

As nearly as I can calculate, you are at this moment—I have made all due allowances for differences of longitude—sitting down to the turkey and plum pudding. Allow me to take my slice with you, making my own welcome and taking a seat where I can.

The following personal experiences show the value of choosing interesting details:

I write from the loveliest place you can imagine, only how we got here I know not, having lost our way between some field or the other and here. We found ourselves about eight last night at the top of a cliff five hundred feet high, with a roaring

river at the bottom and no path. So down the face of the cliff we had to come in the dark, or sleep in the forest to be eaten by wild boars and wolves, of which latter one was seen in our route yesterday as high as the table. And down we came, knapsacks, fishing-rods and all; which process must not be repeated often if we intend to revisit our native shore.

Interesting writers let us share their lives by telling us what they think and how they feel:

I cannot tell you how truly I have enjoyed the hours I have passed here. They fly by too rapidly, yet each is loaded with story, incident, or song; and when I consider the world of ideas, images, and impressions that have been crowded upon my mind since I have been here, it seems incredible that I should have been two days at Abbotsford. I have rambled about the hills with Scott; visited the haunts of Thomas the Rhymer, and other spots rendered classic by border tale and witching song, and have been in a kind of dream delirium.

An interesting letter often tells what the friend is doing:

But enough of this fooling. Better were it to tell you in plain prose what little can be said of my own welfare, and inquire in the same dialect after yours. It will gratify you to learn that here in the desert, as in the crowded city, I am moderately active and well. . . . We have horses to ride on, gardens to cultivate, tight walls and strong fires to defend us against winter; books to read, paper to scribble on, and no man or thing, at least in this visible earth, to make us afraid.

Notice that concrete details, exact words, and vivid phrases make us see and feel as the writer saw and felt:

The white mist has obliterated the hills and lies heavily around the cottage, as though it were laying siege to it; the trees wave their branches in the wind in a solemn melancholy manner, like people swaying themselves to and fro in pain. I am alone in the house, all the world being gone to church; and even here at the side of the fire the air clings about one like a wet blanket. Yet this morning, when I was just awake, I had thought it was going to be a fine day. First a cock crew, loudly and beautiful and often; then followed a long interval of silence and darkness. The grey morning began to get into my room; and then from the other side of the garden a blackbird executed one long flourish, and in a moment, as if a spring had been touched or a sluice gate opened, the whole garden just brimmed over with bird songs.

There are several collections of letters that you may be interested in reading. Perhaps your teacher will read some of the best letters to you if there are not enough books in the library to go around. Roosevelt's letters to his children are charming. In the little volume by Claude M. Fuess, entitled *Selected English Letters*, will be found some very entertaining letters. Other collections are: *Specimen Letters*, by Cook and Benham; *Nineteenth Century Letters*, by Byron Johnson Rees; and *English Letters*, by H. J. Anderson.

The only way to become a good letter writer is through practice, but letters that are written as a class exercise and intended only for a make-believe person usually lack one quality that adds to the attractiveness of every letter—that of sincerity. Since this is true, it is much better to write a letter that you will actually send to a real person. Perhaps your teacher or principal or superintendent can find another school with which you can correspond. The managers of the Junior Red Cross often are able to tell you of foreign schools that wish to correspond with American children. You may have a relative or friend to whom you may write. Try to plan for a real letter. Decide first what this friend or relative would most enjoy hearing about. Whether you tell a thrilling personal experience, or of your school work or your family life, try to write in a chatty way that will make the recipient feel as if you had been talking with him.

Be careful to have your headings, salutations, and closings appropriate to the occasion and correctly placed, spelled, and punctuated. Refer to the Index and look up the lesson in the seventh-grade work if you are not certain of these points.

Decide first upon the topics that you will write about and the details that you will use. You will wish to revise your work and consult many times with your teacher before your letter is ready to send, but make it as nearly perfect as you can with regard to form, and the best expression of your ability to put your thoughts into writing.

CHAPTER III

USES OF NOUNS

19. The Indirect Object¹

Have you begun to think that the subject of grammar is rather complicated? Will it make it any simpler for you to think of the words in a sentence as occupying four positions—those of subject, predicate, object, and modifier? Nouns and pronouns occupy the subject and object position. What part of speech occupies the predicate position? the modifying position?

Some words show by their form the position they occupy just as soldiers show their rank by their uniforms. Such words make us trouble, for to use them correctly we must know both their position and their form. Today you will learn another position or **construction**, as we say in grammar, and the form of the pronoun to use in this construction. Before you do this, however, you should review the constructions that you already know.

a. In the following sentences select nouns and pronouns that are subjects. (See Appendix, page 623.)

1. A big puff of wind came.
2. The boy's description of the robber fitted exactly.
3. The dog sprang up and stood on his hind legs.

¹ If the teacher so desires, this lesson may be followed by Optional Lesson 19A on the objective complement. See page 531.

4. He turned and saw a gray-haired man.
5. He was the king of the Golden River.
6. Was it he?
7. May I go with her?

b. Select the nouns and pronouns that are objects of verbs, objects of prepositions, predicate nouns or pronouns, that show ownership.

c. To show that you are familiar with these uses of nouns and pronouns, write two sentences illustrating the use of each. After they are written, you may exchange papers and correct one another's work.

d. Find the predicates, subjects, objects, and modifiers. Do you find any words that do not belong in any one of these places?

1. Fred told a story.
2. Fred told his mother a story.
3. I bought Fred a story book for his birthday.

In sentences 1 and 2, *story* is the object of the verb *told*. In sentence 2, *mother* is placed between the verb and the object and tells *to whom* Fred told the story. It really means Fred told *to his* mother a story, although the preposition is not expressed. In sentence 3, *Fred* is used in addition to the direct object to tell *for whom* the book was bought. A word used in addition to the object to tell the person *to* or *for whom* or the thing *to* or *for which* something is done is called the **indirect object**. The object of the verb is spoken of as the **direct object**.

An object is a word or group of words that names the person or thing receiving the action expressed by the verb.

An indirect object is an object used in addition to the direct object to tell to or for whom or to or for what something is done.

a. In the sentences that follow, find first the predicate and the subject, then the direct and the indirect objects. If a pronoun is used, tell whether it is a subject or an object pronoun.

They gave the children a book. *Book* is the direct object of the verb *gave* and is in the objective case. *Children* tells to whom the book was given and therefore is the indirect object. It is in the objective case.

1. They gave the class a book.
2. She crocheted Mother and me a collar.
3. He gave the men some money.
4. Will you give Brother and me some, Mary?
5. Mother sent Sister the necklace.
6. Mr. Brown paid them their wages last week.
7. She told the children stories every night at bedtime.
8. I shall give you and her the book next week.

20. Punctuation with Nouns of Address and of Exclamation

In the sentences you have studied so far, every word belongs either with the subject or with the predicate. In the sentences in this lesson will be found words that belong neither with the subject nor with the predicate. It is chiefly with punctuation of these words that we are concerned.

Find the simple predicate and the simple subject in the sentences on page 329.

1. Fred, you were perfect in spelling.
2. Will you go fishing with me, Frank?
3. Here, Harry, is the place.
4. O Beth, are you pleased with it?
5. Yes, my dears, all is well with her.

In the sentences above, the words *Fred*, *Frank*, *Harry*, and *Beth* do not belong either with the subject or with the predicate; that is, they do not have any grammatical connection with the sentence. Their use is to call the attention of the person spoken to. Any word or group of words not having any grammatical connection with the sentence is spoken of as an **independent part**. *Fred*, *Frank*, *Harry*, and *Beth* are independent parts that represent the person spoken to or addressed, and are called **nominatives of address**. As the name indicates, a noun used as a nominative of address is in the nominative case. Since nouns do not change their form to show the nominative or the objective case, no error can occur in their use. The part that requires care is their punctuation. Notice that in every case the nominative of address is separated from the rest of the sentence by a comma.

a. In the following sentences select the nouns used as nominatives of address and observe the punctuation:

1. Have you seen my hat, Mother?
2. Take me with you, Father.
3. What are you waiting for, Marie?
4. My friends, there is something more to be said.
5. Sing for me, little bird.

b. In the following sentences, are the nouns in italics a part of either the subject or the predicate? Do they represent the person or thing spoken *to*, or the person or thing spoken *about*?

1. The *moon*! Why, baby, you cannot play with it!
2. Poor little *girl*! She shivered with the cold.
3. The dear old *lady*! Did she make this for me?

When a noun is used to name that *about* which something is exclaimed, it is called a **nominative of exclamation**. Notice that the nominative of exclamation is followed by an exclamation point. For this reason, it must not be confused with the nominative of address. Tell how the nominative of exclamation differs from the nominative of address. Is the nominative of exclamation an independent part? Does a noun change its form to show that it is a nominative of exclamation? What is the important thing to remember about the nominative of exclamation?

c. In each of the following sentences point out the nominative of exclamation and tell what mark of punctuation follows:

1. *Fred*! Why, *Mother*, Fred is in New York.
2. *Lady moon*, *lady moon*, where are you sailing?
3. A *burglar*! There is no burglar here.
4. Listen, my *children*, and you shall hear
Of the midnight ride of Paul Revere.
5. Come to me, O ye *children*.
6. We must try to save them, *Father*.
7. The *snow*! The *snow*! See the snow, *Mother*!

d. Compare the words in italics in each of the following pairs of sentences. What is the difference in the way each word is used? What name is given to each word according to its use? How do the sentences differ in punctuation?

1. a. *Mother*, may I talk with you?
 b. *Mother!* There is no sweeter name.
2. a. Poor little *girl*, are you cold?
 b. Poor little *girl!* She shivered with the cold.

BLACKBOARD WORK

e. Write on the blackboard six sentences, three of which shall contain nominatives of address and three nominatives of exclamation. Omit the punctuation. Exchange places and punctuate the sentences. Prove that you are correct.

f. Look through your compositions to see if you have used the correct punctuation mark after these nouns. You are more likely to use them in direct quotations than in any other place.

21. Appositives

Are you sometimes puzzled when you use *us girls* or *we girls*, because you are not sure which form is correct? Do you sometimes use one word to explain another; such as, *John, my brother*, or *my brother Fred*, and cannot tell whether or not to use commas? This lesson will tell you something about such uses of nouns and their punctuation. You will learn first what appositives are.

In the following sentences, certain nouns and pronouns are followed by words that explain or identify them. Tell the use of the words in italics and find the words used to explain or identify them.

1. The *poet* Longfellow wrote "Hiawatha."
2. We went to call on *Mrs. Brown*, my aunt.
3. The speaker is *Mr. Davidson*, the director of the Red Cross.
4. Mr. Dombey seldom saw *Paul*, his son.
5. *Deer Creek*, a rushing stream, enters the lake from the west.
6. *Tom*, my son, come here.
7. They sent *us* girls on an errand.
8. *We* boys went to the creek to play.
9. It was *we* girls who were chosen.
10. Mary will go with *us* girls.
11. My *sister* Elizabeth is here.

From the sentences above, it is plain that the subject, object, predicate nominative, noun of address, and noun of exclamation may be explained by another word. Such an explanatory word is called an **appositive**. In sentence 1, *Longfellow* is an appositive because it identifies the noun *poet*. *Longfellow* is said to be **in apposition with poet**.

Notice in sentence 3 that the noun in apposition may be modified by a phrase. It is true, also, that a noun may be in apposition with a pronoun; as, "They sent *us* girls on an errand." Notice that the form of the pronoun depends upon its use in the sentence and is not changed by the appositive used after it. Sentences 7, 8, 9, and 10 would be

perfectly correct if the appositive were omitted. Consequently, if you can use the pronoun correctly without the appositive, you can use it correctly when it is followed by the appositive.

The sentences that follow will help you understand the punctuation of appositives.

12. Mr. Hill, our neighbor, has arrived.
13. I live in Meredith, a small town.
14. My sister Elizabeth can tell you.
15. The actor Reed is playing at the Imperial.

In the first sentence, *my neighbor*, tells us something more about *Mr. Hill*. In the second sentence, *a small town* explains *Meredith* by giving additional information. Contrast these two sentences with 14 and 15, in which the appositives point out which *one* of several is meant. *Elizabeth* explains which *one* of my sisters can tell you. *Reed* explains which *one* of the actors is playing at the Imperial. When the appositive simply gives an additional thought, it is separated from the rest of the sentence by commas. When it tells which one of a number is spoken of, no punctuation is needed. Since the reader has no way of getting the thought except through the punctuation, it is important to understand this point.

Be careful that you do not confuse the predicate nominative with the appositive. Examine the use of the words in italics:

16. John is *president*. (predicate nominative)
17. John, the *president*, spoke. (appositive)

a. From the sentences that follow select the appositives, and tell the use in the sentences of the nouns which they explain. Tell whether the appositive points out one of a number or gives an additional thought. Find one sentence below in which a phrase modifies a noun in apposition.

1. Washington, our first president, was elected by the people in 1789.

2. My sister Mary was promoted.

3. Will you take us girls when you go?

4. Have you seen my dog, a spaniel?

5. John was chosen president of his class.

6. O Mary, my child, are you hurt?

7. We saw Mr. Black, the mayor of the city.

8. Many spring flowers, lilacs, violets, jonquils, and snowdrops, may be found in her garden.

9. This book is the property of Miss Brown, my teacher.

10. *Kidnapped*, a very famous story of adventure, was written by Robert Louis Stevenson.

11. This woman, a very fine artist, is losing her eyesight.

12. Our speaker tonight will be Mr. Burton, the well-known traveler.

b. Copy and punctuate the following sentences. Explain whether the appositive adds a thought or tells which *one* of a number is intended.

1. Harding the President of the United States will visit our city.

2. Mr. Jones the driver of the automobile was uninjured.

3. My brother Harry is here.
4. We met your sister Mary.
5. I found a piece of money a dime.
6. His favorite book *Treasure Island* is lost.
7. Father's friend Captain Matthewson has called.
8. I asked my friend Ralph to go in my place.
9. The battleship "Oregon" sailed around the Horn.
10. They invited us girls to their party.

22. Applied Grammar

In the last few lessons you have learned to recognize several additional uses of nouns in sentences, a knowledge which will help you in some instances to correct errors of speech; in others, to express your meaning by means of punctuation.

a. Tell the construction of the words in italics in these sentences:

1. They gave *John* and *me* books.
2. Mother read *sister* and *me* a story.

John and *me* in the first sentence tell *to* or *for* *whom* something is given and are indirect objects. A pronoun used as an indirect object is always an object pronoun or, as you have learned to say, in the objective case. This explains why the pronoun *me* must be used instead of *I*.

In the second sentence what is the use of *sister* and *me*? In what case are these two words? Why do we make the mistake in the use of the pronoun rather than the noun?

b. Fill the blanks in the following sentences with the correct form of the pronoun. Do not use the same word twice. Explain why your choice is a correct one.

1. Mother gave James and——a birthday party.
2. Uncle Will has sent John and——a pony.
3. The surprise brought Helen and——much pleasure.
4. The author gave——and Mr. Smith a very cordial reception. (Why should you not use *me*?)
5. Grandmother has made you and——some mittens.
6. He will soon pay John and——our salary.

c. Look through the compositions you have in your folder for this construction. Have you used it correctly?

d. Observe the following rules of punctuation:

Use a comma to set off the name of a person addressed.

1. Mary, have you finished your composition?
2. Bring your paper to the desk, John.

Usually a noun that explains another noun is set off by commas. If the word explains which one of two or more is meant, no commas are used.

3. Mr. Brown, our very capable president, has arrived.
4. Longfellow, the poet of the people, wrote "The Children's Hour."

5. My brother Fred is here. (*Fred* is one of two or more.)

In the third sentence preceding, a noun, *president*, with its modifiers, *our very* and *capable*, explains the noun *Mr. Brown*. In the fourth sentence what group of words explains *Longfellow*? In each sentence,

what punctuation is used? Why are no commas used in the fifth sentence?

Use an exclamation point after any word or group of words that expresses strong feeling.

6. *Alas!* how unlucky I am! (Interjection.)

7. What an unusual sunset! (Exclamatory sentence.)

8. *Woods!* I wish I had never heard the word. (Noun uttered with strong feeling, a nominative of exclamation.)

e. Write sentences illustrating each rule of punctuation given.

f. Punctuate the following sentences:

1. Do hurry *Marie* or we shall be late.

2. Roll on thou deep and dark blue *ocean* roll.

3. *Mary Queen of Scots* was a beautiful woman.

4. *Fifty dollars* how can I ever make so much money?

23. Correct Usage

a. Can you now tell by your ear or eye whether an expression is or is not correct? If you cannot, practice these drills faithfully:

1. This is she.

2. She is the one at whom I laughed.

3. Did you see the children's coats?

4. Mother sent for you and me.

5. He and I will do it.

6. For whom is she calling?

7. They gave John and me the message.

8. Father took Mary and her for a ride.

9. She doesn't know about it.

10. This apple tastes bitter.

11. The boy spoke angrily to me.

12. I sent him with those messages.

b. Fill the blanks with the correct pronoun:

1. They asked Harry and —— to do it.
2. It was —— who found the knife.
3. Did you see Fred and —— at the game?
4. Father took a picture of Mother and ——.
5. He and —— will do that experiment.
6. Father wants to see Mary and ——.
7. Did you know that Ethel and —— went last night?
8. Miss Moore wants John and —— to go home.
9. It was —— who broke the goblet.

c. Fill the blanks with the correct forms of the verb *be*. Tell the number of each subject first

1. There —— many people here.
2. Every one of you —— talking without permission.
3. All the boys in the class —— excused.
4. There —— no pencils left on the desk.
5. Where —— you this morning?

d. Remember to say:

1. Let go.
2. I must go.
3. I haven't any.
4. I have gone.
5. You were here.
6. This is mine.
7. He hurt himself.
8. We aren't going.
9. I saw this kind.
10. He fell from his horse.
11. They were here. (not
12. I could have climbed higher.
13. I used to know how.

14. I ought to know about it.
15. I have seen that.
16. I have no pen.
17. I could go later.
18. Choose *those kinds*.
19. She sits behind me.
20. My mother will help me.
21. I accepted the invitation.
22. The reason is that I do not wish to go.
23. I will return.

e. Write interesting sentences of your own, using the above forms correctly.

f. Read these sentences until they sound familiar to your ear:

1. It was we girls who gave the play.
2. Let us girls carry the flag.
3. The lunch will go with us girls.
4. Tell us girls what to do.
5. Come with us girls.
6. We girls are going to lunch now.
7. Come with us boys and go fishing.

g. Fill the blanks in these sentences with *we* or *us*. If your ear does not tell you which form is the correct one, use your knowledge of grammar.

1. — girls are going to the theater.
2. Have you seen — girls dance?
3. It was — boys who planned the circus.
4. Do you think they will invite — girls?
5. Mother thought she saw — boys.
6. She thinks that — boys did it on purpose.

h. Write these expressions in another way; as,
the eye of the horse, the horse's eye; I am, I'm.

the bundle belonging to the woman
 the buckets carried by the milkmaids
 the ring belonging to the lady
 the rattle belonging to the baby
 the box belonging to the boy
 the tails belonging to the mice

I am	cannot	it is
have not	had not	they are
do not	has not	you are
are not	does not	I will

i. Learn to pronounce these words correctly.
 Use them in original sentences. Give the antonym
 for the words in italics.

<i>favorite</i>	forehead	handkerchief	industry
February	<i>forget</i>	hearth	inquiry
fellow	<i>genuine</i>	history	<i>interesting</i>
figuré	geography	horizon	Italian
follow	government	hundred	language

24. Publishing a Paper or Magazine

Many children in this grade in both city and country schools successfully publish a paper or magazine. If the work is well done, the paper is not only a credit to your school, but also a real benefit to you. It makes you better acquainted with the other pupils, keeps you informed concerning the various school activities, and, most important of all, provides you with an unusual opportunity to learn how to write clearly and interestingly.

It is not so difficult as you might imagine to publish a school paper. There is a number of ways in which pupils can manage the undertaking if they are really in earnest. Gather all the information you can on one or all of the topics given in paragraph three so that you will be ready to take part in a discussion of the advisability of such an undertaking. You may obtain information by looking through newspapers and magazines, by consulting friends who have been in schools where papers have been published, by talking with men or women working in newspaper offices, and by visiting a place where a paper is published.

In the meantime you may learn something about writing news items; in fact, you may try your hand at it, to prove your ability to help in this project.

There is one principle that must always be observed in making a newspaper of any kind. *You must interest your readers.* Otherwise your paper will not be a success. Since your readers will be your classmates, your paper must deal with material of interest to them. The football team, the baseball team, the debating club, a school entertainment, a school visitor or lecturer, general information pertaining to various school subjects—these are the things which will in the main please your readers.

A news item must be truthful. You must verify your news, not take it just from hearsay.

Newspaper style must be unusually clear. Readers want to learn easily and quickly what the item is

about. Generally the first sentence contains the most important facts—the who, where, why, and when of the event. The remaining sentences will contain a detailed discussion of the facts given in the first sentence. The illustrations that follow will give you an idea of the way news is packed into the first sentence:

1. The most hotly contested football victory of the year was that gained by the Westmoreland High School team when it met the North End team on the Rugby Field last Tuesday.

2. The eighth-grade children in charge of Miss Smith enjoyed an unusual outing last Tuesday when they visited the county fair.

3. Yesterday at practice William Jones, the captain of the football team, met with a painful accident when he was tackled and thrown, breaking his left arm above the elbow.

4. The seventh-grade pupils in Miss Brown's room had an unusual opportunity yesterday to gain information first-hand, when Harry Jones, one of the pupils in the sixth grade, brought in a large collection of birds' eggs and explained the nesting habits of each bird.

The item below, taken from the *Chicago Tribune*, is true, interesting, and clearly expressed.

HE GOT A GOOD VIEW OF THE RIVER AND A
VERY SORE HEAD

George Jones, five years old, living at 718 Oxford Place, thought he would get a better look at the Chicago River by sticking his head between the bars of the Michigan Avenue Bridge. The view

was fine, but it took the combined efforts of members of Squad No. 1 of the Fire Department to get him out again. The bars were pried apart so that the boy could withdraw his head.

a. Try to make use of the information you have just gained, by writing a news item upon one of these topics or upon one you have in mind. It may be that one of these topics suggests an event that has really taken place in your school:

How We Won

A Close Contest

Our Last Program

The Short-Story Contest

The New Library

Our Football Victory

The New Yells

Our New Teacher

An Interesting Lesson

A New Game

On the Playground

Almost a Fight

A Day of Mishaps

What Came of an Error

Remember these points:

The news item must be true.

It must be interesting.

It must be clear.

The first sentence should contain the most important facts.

The details should be told in order.

The sentences must be complete.

Proper margins must be observed.

Spelling must be correct.

Writing must be neat.

When you have finished writing, revise your work. Make every sentence your very best. The editor will have no time to rewrite any of your sentences or correct your spelling or capitalization.

25. The Editorial Page

If you have really decided to publish a paper, the lessons that follow will be full of interest. If you have chosen any special part of the paper to which you will contribute, Lessons 26 and 27 will help you. This lesson is concerned with the editorial work, which is one of the most important parts of the paper.

An editorial is a carefully stated comment upon some event and is usually intended to influence the reader to a certain course of action. For instance, some boys have disobeyed a certain rule. The editor may call attention to the matter and speak about the bad effect such conduct will have upon the school. He may urge greater loyalty through the observance of the regulations. It may be that a new piano is needed. An editorial may mention the need and suggest some special manner of raising money. The editor must keep his eyes open and make the most of every opportunity that offers to increase loyalty and pride. Prove your ability in this field by writing a paragraph of six or eight sentences upon some topic that is especially applicable to your school.

The following editorial appeared in a children's paper. Does it apply to your school?

SCHOOL SPIRIT

How many of us know the importance and the joy of good school spirit? School spirit is as important to the schools as teachers and courses of study.

What would be the use of good books and careful teaching if the children did not work together to profit by the opportunities and advantages offered them?

Many children do not like to play basketball, baseball, and other games. They forget the friendly competition which is part of those games and an important element of good school spirit. Basketball, baseball, and volley ball are not only good for those who take part, but also they are good for the school.

We need school spirit. Will you not coöperate in trying to develop it?

You may be able to find a suitable topic by thinking of such topics as good sportsmanship, clean lunching places and classrooms, orderly yards, writing on walls, teasing smaller children, going directly home from school, taking an interest in school work, athletics, and loyalty to the school.

26. The Funny Section

Nearly every paper introduces some humor into its pages in the form of jokes or cartoons or both. The funny column frequently leads people to read the rest of the news. It should be easy for you to find plenty of this kind of material. In every school there are always funny things happening. Very often a pupil makes a funny answer in class and all have a good laugh. Thoughtless children sometimes give very funny definitions. Here are two: *A blizzard is the inside of a hen. A mountain range is a large cook stove.*

Always remember never to poke unkind fun or hurt people's feelings. You should laugh with people, not at them. Here are some jokes. Can you find or write others?

In spite of repeated warnings from his father, little Bobby persisted in driving nails into blocks and boards. One morning Dad heard the familiar pounding, and, looking out, he saw Bobby banging away, his little sister Mary sitting beside him apparently looking on.

"Haven't I told you, Bobby, that you will smash your finger if you drive nails?" the father asked.

"Yes, I know, Dad, but Mary's holding the nail."

— *Tid Bits*.

"Willie, where did you get that black eye?"

"Johnny Smith hit me."

"I hope you remember what your Sunday-school teacher said about heaping coals on the head of your enemies."

"Well, I didn't have any coal, so I just stuck his head in the ash barrel."

— *Source unknown*.

"My house ought to be warm next winter."

"Why?"

"The painter gave it two coats."

— *Chicago Daily Journal*.

A little girl received a nicely engraved invitation to an afternoon party in honor of a playmate's birthday. Delighted at the prospect, she gave the invitation a second reading, and then she suddenly began to cry. "It says from 3 to 5," she explained to her mother, "and I'm 6."

— *Kansas Star*.

27. Story-Telling Department

You will wish to have a story-telling department in which you will publish the best of the oral and written incidents that you give in your daily work. In addition, those who have shown natural ability in writing will volunteer to launch a Fairy-Story Contest, or a Favorite-Story Contest, or a Family-Tradition Contest, or a Continued-Story Contest.

28. Poetry

Who are the poets in your room? The publication of a paper or a magazine will be an incentive to those who write poetry. Some may have a folder of poems laid away. Bring them out, revise them, and present them to this department for publication.

OPPORTUNITY WORK

There is much work of a very pleasant kind that can be done on the newspaper by those who have special talent for that work. Special editions of the paper may be issued for unusual events connected with the school. A garden or bird or tree-planting edition might be planned for the spring. An out-of-door number would interest those who are fond of athletics. An edition for each of several great Americans—Washington, Lincoln, Franklin, Roosevelt—would interest those who are public-minded. The clean-up campaign or the safety-first drive would make a profitable number. Perhaps a picnic, or an excursion, or a pageant, or a play will suggest material for a special edition.

CHAPTER IV

MORE ABOUT PRONOUNS

29. The Personal Pronoun and the Compound Personal Pronoun¹

You have learned that pronouns change their form to show the person who is speaking, or who is spoken to, or the person or thing spoken of. Since these pronouns refer to persons, they are classed as **personal pronouns**.

a. Select personal pronouns in the paragraph below, stating whether each is first, second, or third person:

Whiz! Whir-r-r! It is past. What was it? Look out! Here comes another! Whir-r! whiz! whir-r-r! They are ice boats and have runners like a sled. The wind fills their sails, making them go faster than a boat on the water, faster than the swiftest horse. They are too dangerous to run on the crowded canals in the city. They must stay on the lakes, or river, or on the great canals outside of the town. Even here they must stay on their own side of the canal and we must stay on ours, or some one will be hurt.

b. On page 349 is a list of personal pronouns. Arrange them in three lists according to first, second, and third person. This will show that you understand the modification called person.

¹ For the "Declension of Personal Pronouns" see Appendix, Lesson 29A.

I	we	mine	she
me	their	hers	our
you	my	theirs	they
her	them	his	its
us	yours	ours	your
it	he	him	

c. Now rearrange your list, writing the plural of each singular pronoun after it. This will show whether you understand number.

d. Select those that tell by their form whether they are masculine, feminine, or neuter. This will show your knowledge of the modification gender.

e. Rearrange your pronouns again in three groups. In one group place those in the nominative case; in another place those in the possessive case; in another those in the objective case. This will prove that you understand case.

A personal pronoun is a pronoun that shows by its form whether it denotes the person speaking, the person spoken to, or the person or thing spoken of.

Compound personal pronouns are made by the addition of *self* or *selves* to certain pronouns; as, I hurt *myself*. We shall do it by *ourselves*.

f. It is important to know to which pronouns *self* and *selves* are commonly added. Notice that *his* and *their* are not among the pronouns in the list below.

myself	itself
himself	ourselves
herself	yourselves
yourself	themselves

g. A compound personal pronoun is used in apposition to the subject. When so used it may follow the predicate. This use of the compound personal pronoun adds emphasis to the statement.

1. I *myself* will ask permission.
2. He will do it *himself*.

A compound personal pronoun is used as object of a verb or preposition only when it refers back to the subject of the sentence.

1. She made the dress for *herself*.
2. They seated *themselves* in the front row.

h. In the following sentences find the pronouns. Tell the number and person of each and give the reason.

1. Send her to me.
2. She was trying to write a letter to her mother.
3. They loved their country's flag.
4. I will do it for myself if I can.
5. They claimed the money was his.
6. The truth itself is sometimes not believed.
7. The smallest one of those dogs bit his master.
8. You will find your book in his desk.
9. We told them where she went.

REVIEW

i. Write the singular possessive and plural possessive of the following nouns:

child	thief	mouse
soldier	hero	calf
daughter	baby	fairy

30. The Antecedent

In some sentences there is a word or group of words to which a pronoun refers; as, *Each should look after his own.* *His* refers to the pronoun *each*. *They told me their story.* *Their* refers to the pronoun *they*. This word or group of words for which the pronoun stands is called the **antecedent**. Often the antecedent is not expressed.

a. In the following sentences find the antecedents, if any, of the words in italics. Determine whether the pronoun agrees with its antecedent in person and number.

1. Each man was given time to tell *his* story.
2. "We gave you *her* book," said Mary.
3. The workman, worn out with a year's toil, asked *his* employer for a holiday.
4. They have broken *their* toys.
5. I have lost *my* books.
6. She had given the dog a bone, hoping to keep *him*.
7. They should have seen *us* getting the berries.
8. Jumping rope caused *her* illness.
9. Every one came early to get *his* ticket.
10. He had with *him* many books.
11. Just before sunset I scrambled *my* way through the evergreens to the hut of *my* friend.
12. Every child should raise *his* hand.
13. He had gripped one of the berries in each of *his* little fists and crushed *them* to pieces.
14. They held *their* meeting on a bench before a small inn.
15. He shared his food with Wolf, his dog.

31. Applied Grammar

The sort of grammar that is memorized and never used will not long be remembered. Grammar to be useful must be applied immediately to make your speech correct and your written work more effective. You will now use your knowledge of pronouns to test whether or not the pronouns you hear are correctly used. Here are some sentences gathered from the conversation of pupils in your grade. How will you find out whether they are wrong or right?

1. Jane tossed her ball to me.
2. Every boy respects his parents.
3. The children did their own work.
4. You may carry your own books.
5. Every one did their own work.

Learn to attack your problem in this way: *Her* in the first sentence is a pronoun, third person, singular number, feminine gender. Its antecedent is the noun *Jane*. *Jane* is third person, singular number, feminine gender. The rule is:

Pronouns must agree with their antecedents in person, number, and gender.

Since the pronoun agrees with its antecedent in person, number, and gender, the sentence is correct.

In the second sentence, the pronoun *his* is third person, singular number, masculine gender. Its antecedent is *boy*, which is third person, singular number, masculine gender. The pronoun *his* is correctly used, for it agrees with its antecedent in person, number, and gender.

In the third sentence the pronoun *their* is third person, plural number, and is used for both the masculine and the feminine gender. Its antecedent is *children*, third person, plural number, used with both genders. Does the pronoun *their* agree with its antecedent in person, number, and gender? Is it or is it not correct?

Try the fourth sentence by yourself. Begin this way: *Your* is a pronoun.

In the fifth sentence, *their* is a pronoun, third person, *plural number*, used for both the masculine and the feminine gender. Its antecedent is *one*, third person, *singular number*, used for either masculine or feminine gender. These two do not agree in number; therefore *their* is an incorrect pronoun to use. We have no singular pronoun, third person, that applies to either masculine or feminine gender. Under these circumstances, the pronoun *his* is commonly used. Be careful about sentences in which a pronoun refers to *every*, *each*, *some one*, *anybody*, *somebody*, etc. These words are always singular in number and must have *singular* verbs for predicates and be referred to by *singular* pronouns.

a. In the following sentences fill the blanks with the correct pronoun. Do not choose the pronoun until you have decided upon the person, number, and gender of the antecedent.

1. Each pupil should try to correct —— own errors.
2. John and Mary have found —— books. (A compound subject connected by *and* is plural number.)
3. We have learned —— new song.

4. The men made——own boat.
5. The Pilgrims sprang to——feet.
6. Every one carried——lunch.
7. No pupil may leave——place.
8. Has somebody left——hat?
9. The snake has changed——skin.
10. The report brought——writer applause.
11. Both John and Mary have received——report cards.
12. All the robins left——nests.
13. Neither Mary nor Fred writes——best.

b. You have heard the following expressions. Decide by applying your knowledge of grammar whether they are correct.

1. Is every one in (*his* or *their*) place?
2. Neither of the girls has (*her* or *their*) hat.
3. Each may take (*his* or *their*) pens.
4. Everybody, take (*his* or *your*) hat. (Is *Everybody* first, second, or third person?)

c. In the following sentences the compound personal pronouns are correctly used:

1. The king *himself* could not release the man. (not *hisself*; there is no such word)
2. The little Red Hen did it *herself*.
3. They must wash the dishes *themselves*. (not *theirselves*; there is no such word)
4. We shall build our playhouse *ourselves*.
5. The message *itself* was incorrect.
6. I will try it *myself*.
7. They asked her and me to decorate. (not *her* and *myself*)
8. She and I will attempt to cross. (not *she* and *myself*).

Fill the blanks in the following sentences:

1. The savages——slipped from tree to tree.
2. Priscilla——was burning with fever.
3. The captain——came ashore.
4. There was the little girl——in a sailor suit.
5. Let us open the basket——.
6. Mother and——shall remain.
7. They brought the soup to Harry and——.
8. You should not tire——.

d. Write sentences using the pronouns *yours*, *theirs*, *his*, *its*. Explain and illustrate with a sentence the correct use of *it's*.

e. Prepare a list of eight adjectives that most nearly describe the odors in a kitchen at the time Thanksgiving dinner is being prepared. In order to get the best adjectives look in the dictionary for synonyms of the words you have selected, and revise your list. Your classmates may decide which list recalls the odors so cleverly that they can almost smell them. Follow the same directions for adjectives that describe the sounds in the yard at recess; the colors at sunset.

f. Take from your folder a composition, or several if you have time, and select the pronouns. Decide whether the pronouns agree with their antecedents in person and number.

g. Watch your speech and that of others for several days, noticing whether the pronouns agree with their antecedents in person and number. You might prepare colored tags, and pin one on any

person who makes a mistake. If the person who makes the mistake notices it and corrects himself, he may remove one of his tags.

BLACKBOARD WORK

h. You may each plan a one-paragraph composition upon some interesting experience you have had during the past week. Try to select a topic that no one else in the room knows about. Plan it exactly as if you were going to write it on paper, but, if there is room enough, write it on the blackboard instead. When all are ready, criticize the compositions first with regard to the use of pronouns. Select each pronoun and tell its number and person. After this find the antecedent, and tell its number and person. Decide whether the pronoun and antecedent agree. If there is time, the composition that tells the story in the best way may be selected. Try to tell what made you decide that it was the best story. It might be one or several of the following points:

1. An interesting subject
2. Interesting details
3. Well-chosen adjectives and adverbs
4. Complete sentences
5. Variety in the kinds of sentences
6. Clearly expressed sentences
7. Correct punctuation, capitalization, and spelling
8. Correct grammatical forms

i. Prepare sentences in which pronouns are used in as many ways as you have studied them. Write the sentences upon the board, leaving blanks for the pronouns. Exchange places and fill the blanks.

32. Correct Usage

Train your ear to hear correctly and your vocal organs to speak correctly without pausing to think of the grammatical rule.

a. Read these questions and answers aloud if possible until they sound familiar to the ear:

1. Who is it? It is I. It is he. It is she. It is they.
2. Who left the window open? It was not I. It was not she. It might have been he.
3. Did you or she bring the flowers? It was neither she nor I. It was he and Tom.
4. Whom did they invite to the party? They invited him and me.
5. Were you the only ones invited? All except Mary and her were invited.
6. Who will go to see her? You and I will go. He will go.
7. What children were present? We were there. They were there. All the children were there.
8. Where did Tom sit? He sat between him and me. He sat between him and her.
9. Who is going, you or I? I.
10. With whom did you play? I played with him and her.
11. Whom did you send? I sent Fred and him.
12. Of whom were you speaking? I was speaking of Grace and her.
13. He will carry it himself.
14. Every one will get his own pen.

b. Prepare at least ten questions that can be answered by the use of two pronouns or a noun and a pronoun. Arrange your questions in such a

way that some of them when answered will require object pronouns. You may choose sides if your class is large enough and ask one another questions. A score keeper will keep tally of the number of errors. If a child does not ask or answer before the score keeper counts ten to himself, a mistake will be counted against his side. Try to become so familiar with these questions and answers that you will help your side win.

c. Write sentences using the following expressions correctly. If you are not certain of the correct use, look for the word in the Index under "Correct usage." Then turn to the pages indicated and learn to write each one correctly. Use the dictionary for those not in the Index.

between	different from	kind of	this kind
among	wait for	sort of	those kinds

d. Some of the sentences that follow require one word or two words to fill the blank. In others, no blank should have been left. Copy the sentences correctly. Can you tell the common error which these sentences illustrate? (See page 338.)

1. He fell —— the horse.
2. I would —— if I could.
3. I didn't do ——
4. Mary, —— went.
5. I have —— a book in my desk.
6. Where are you going ——?
7. Where is the paper ——?
8. The candy has all been eaten ——.
9. This —— knife is mine.

e. Fill the blanks with the correct form of the verb. Consult your list of verbs and the drill charts in the Appendix.

1. Have you —— the required amount? (*do*)
2. Where have I —— my wraps? (*lay*)
3. Is the baby —— in her crib? (*lie*)
4. —— the moon look bright tonight? (*do*)
5. I —— you do it. (*see*)
6. They —— away as fast as they could go. (*run*)
7. He —— to school late yesterday. (*come*)
8. —— he recited? (*have*)
9. The bell has —— for recess. (*ring*)
10. I have —— my word of honor. (*give*)
11. —— they looking for Grace? (*be*)
12. The letter was —— before you arrived. (*write*)
13. Mary —— the diagram correctly. (*draw*)
14. Mother —— the letter to me to mail. (*give*)
15. Father has —— for me. (*come*)

f. Make short sentences using these expressions.
Be ready to read them rapidly.

don't you	used to	did you	look at
give me	go on	have you	not at all
doing it	going to	has to	see them

g. Do you mispronounce these simple words?
Prove that you are careful in using them by writing sentences and reading them aloud rapidly.

across	chimney	engine	why
again	because	apron	yes
been	which	Wednesday	can
just	often	Tuesday	saw
catch	what	every	get

h. Have you been corrected recently for misspelling words that are pronounced alike but spelled differently, **homonyms** they are called? Study these sentences, copy the pairs of words or words often confused, close your book, and test your ability by writing original sentences.

1. There were three people along as we entered the cave and went through a long tunnel.

2. When Ted went to the fair he paid only half fare.

3. Examination day is already here, but the pupils are all ready.

4. The man from whom we usually buy our fruit has already gone by.

5. Of course, you can easily see that this cloth is much too coarse for the purpose.

6. They can see the sea from the garden path.

7. Did you hear that Mr. Smith discovered an interesting fossil here?

8. I know of no better way to do this.

9. If you hurry, you may be able to meet Jack and ask him to get the meat for dinner.

10. Mary surely knew better than to wear her new hat on a rainy day.

11. John felt some pain when he cut his hand on a broken pane of glass.

12. Each one of this pair of twins must have a ripe pear.

13. The two countries would not agree to peace unless they each received a large piece of new territory.

14. The principal of our school insists that we observe the principle of courtesy toward one another.

15. They rode through a beautiful summer's day over the road to Charleston.

16. The Captain was obliged to offer his new sail for sale.

17. She must not make that seam on the bias if she wants it to seem straight.

18. The little ship sailed straight through the narrow strait.

19. Mary interrupted her fanciful tale long enough to pull the indignant cat's tail.

20. Their books are over there on that desk.

21. John accidentally threw a ball right through the dining-room window.

22. There are two people too many in this swing to keep it balanced.

23. For all of a week he has been too weak to speak.

24. Andrew said his little brother had read Little Red Riding Hood.

25. Did you write the letter to the right address?

A very interesting game, if your class is large enough, is to choose sides. The game begins with the first student, who spells one of a pair of homonyms, gives a sentence containing it, and calls upon the first one on the opposite side, who must spell the other one and use it in a sentence. He now thinks of a word which he spells and uses in a sentence. The second one on the opposite side must spell the other word of the pair. A score keeper keeps a record of the errors.

i. Two children may be selected to choose sides. A child on one side will give a group of words; a child from the other side will tell whether it is complete or incomplete, and complete it if necessary. Each child should prepare a list of at least ten groups of words, some of which may be dependent clauses.

33. Observing Better Speech Week

A movement among all those interested in advancing the cause of better English has resulted in what is known as Better Speech Week. All organizations, especially schools, have been asked to join in the observance of the week, which usually comes early in November. If you make the events of this week as interesting and as varied as you possibly can, you will perhaps receive enough inspiration to make every week in the year one of improved speech. Better Speech Week, by calling attention to common mistakes in a dramatic way, and by showing how much better it is for every one to use clear and beautiful English, provides an incentive to persevere in good-usage drills until correct speech becomes a fixed habit. While the entire community should be interested in this week, you should be most concerned with what you can do in school. Among the most valuable devices that have been carried out in other places in observing this week are the planning and making of posters, slogans, tags, jingles, contests, parades, programs, and surveys of incorrect expressions. You should not scatter your efforts over all these devices, but should concentrate them on a few of the devices best adapted to the work of your class. To decide this point, think over what can be done along any one of these lines from the standpoint of their purpose and their use in urging pupils on to greater effort in obtaining good speech, and prepare a talk which you will give before the class. After all have

spoken, or as many as time will permit, you may decide by vote which devices should be used.

To gather yourselves in groups or committees for work, you may each write a brief paragraph upon this topic: "The Part I Can Take in Better Speech Week." Your teacher or a committee will use these paragraphs as a means of assigning to every child the kind of work he likes best. All can help with the speech survey by handing to the proper group lists of all incorrect expressions they hear. Some one from the group will talk about these errors during Better Speech Week.

Many children have enjoyed making a rimed alphabet. This is the beginning of an alphabet that secured a prize:

A is for ain't—refuse to use it.

Isn't is right—be quick to choose it.

Do you think these slogans will catch and hold attention? Perhaps you can make better ones:

One road to success—Good English

Better Speech, Better Americans

Loyal students use good English. Do you?

Speak correctly. It may mean a good position for you.

A play is also an effective means of getting over a message. There follows on page 364 the plot of a little play written and staged by a boy of ten years. You may be able to write an original play or to finish this, drill the actors, and manage all the details that go toward making a successful play.

SCENE 1. The king and his war council are seen discussing the fact that Prince Slang and some of his soldiers have entered the city. The strength of the army is proved by the number of reports of incorrect English used. The king urges his councillors to make every effort to discover and imprison these men.

SCENE 2. Prince Slang disguised as Prince Good English enters the palace and finds the princess in the garden. Even though he makes every effort to keep up the disguise, the princess recognizes him because of his poor English and gives the alarm. At once the soldiers of Prince Slang appear at every entrance. They are about to carry off the princess when the real Prince Good English and his army arrive and rescue her.

SCENE 3. Prince Slang and his men propose that they learn to speak good English and join the army of Prince Good English.

34. The Relative Pronoun¹

a. Since mistakes are made in other classes of pronouns than the personal pronoun, you will need to study them. To study the relative pronoun (for that is the one you will use next), it will be best to review independent and dependent clauses.

Select the independent and dependent clauses. The review in the Appendix, page 628, will help you.

1. The man who was lost is here.
2. The man whom you saw is your friend.
3. The girl whose composition was accepted is happy.

¹ For a more extended study of the relative pronoun see Appendix, Lesson 34A, p. 533.

4. This is the best apple that I ever tasted.

5. This is the package which you sent.

In the first sentence *who* stands for the noun *man* and is therefore a pronoun. It connects the dependent clause *who was lost* with the independent clause *the man is here*. It is also the subject of the verb *was*. In the second sentence there is a word used in much the same way. *Whom* **relates** to the noun *man* and is therefore a pronoun. It connects the dependent clause with the independent clause, and it is the object of the verb *saw*.

In the third sentence the pronoun *whose* modifies the noun *composition* and might be called a possessive adjective, but it joins two clauses. Name the clauses. Tell which is independent; which is dependent.

In the fourth sentence there is a pronoun that is used in exactly the same way as the one in the first sentence. Tell what the pronoun connects, to what noun it relates, and its construction in the sentence.

Find, in the fifth sentence, a pronoun that refers to a noun, that joins two clauses, and is the object of the verb in its own clause.

Study the sentences once more to find whether the dependent clauses are adjective or adverbial.

The word to which a pronoun refers is its antecedent.

The antecedent of *who* and *whom* is always the name of a person. The antecedent of *which* and *what* is always the name of a thing. The antecedent of *that* is the name of a person or a thing.

Words that are both pronouns and connective words are **relative pronouns**. Those in common use are *who*, *which*, *that*, and *what*. *Who* is the only relative pronoun that changes its form to show its use in the sentence. In the sentences at the beginning of the lesson find the nominative form, *who*, and its use in the sentence; the possessive form, *whose*; and the objective form, *whom*. What is the name of the modification that shows use in the sentence? It is the pronoun *who* that gives us so much trouble in speaking and writing. Can you tell why?

A relative pronoun is a pronoun that connects the clause of which it is a part to its antecedent.

b. Ever and *soever* are added to *who*, *which*, and *what* to form compound relative pronouns. Since these pronouns refer indefinitely to persons and things, there is no antecedent expressed. It may be thought of as *anything* or *anybody*. Write the compound relative pronouns. Here are sentences containing them. Write others.

1. *Whatever* you do will be right.
2. *Whatsoever* is accomplished will be creditable.
3. *Whoever* finds it may keep it.
4. *Whomever* fortune favors owes the world some return.
5. Choose *whichever* you want.

Substitute in the first sentence *anything that* for *whatever* and it reads: *Anything that you do will be right*. What kind of pronoun is *that*? What is the

antecedent of *that*? What words could you substitute for *whatsoever* in the second sentence? Substitute *the one who* for *whoever* in sentence 3. What could you substitute for *whomever* in sentence 4? for *whichever* in sentence 5?

Write sentences using *anything that*, *anybody who*, *anybody whom*, *everything that*, *the one who*, *the person whom*. Rewrite your sentences, substituting a compound personal pronoun for the words you have used. Be careful to use *who* as a subject pronoun and *whom* as an object pronoun.

A compound relative pronoun is a pronoun that is formed by adding *ever* or *soever* to the relative pronouns *who*, *which*, and *what*.

c. Select the pronouns in the following sentences and tell to which class each one belongs. Think of the use of the pronoun in the sentence and name that use before you name the pronoun. Your thought about it will be something like this: *The lad who was here is an orphan.* *Who* stands for the noun *lad* and is therefore a pronoun. *Who* connects two clauses and is the subject of its own clause. It is therefore a relative pronoun. Since *who* is the subject, it is in the nominative case.

I

1. The man whom you sent works hard.
2. The picnic which we planned must be given up.
3. The boy who improves will be promoted.
4. Whoever wins will receive the trophy.

5. The animal of which you spoke is a whale.
6. The lady whom you saw is my mother.
7. We found the child whose paper was lost.

II

1. The plan upon which they had agreed was an excellent one.
2. The words that the dear old man spoke gave new strength to George.
3. Whatever is worth doing at all is worth doing well.
4. It was surrounded on all sides by peaks which were continually covered with snow.
5. I cannot find what I want.
6. The Golden River, which sprang from one of its lower elevations, was now nearly in shadow.
7. There comes a girl whose name I cannot remember.
8. Never put off until tomorrow what you can do today.

III

From your reader select eight illustrations of relative pronouns and two of compound relative pronouns.

CORRECT USAGE

d. Fill the blanks in the following sentences with *who*, *whose*, or *whom*. Be careful to tell whether the word is subject, object, predicate pronoun, or modifier before selecting the correct word.

1. The men——spoke were my friends.
2. The hunters about——you inquired are here.
3. ——toy did you mend?
4. The musicians——you want are busy.
5. He drilled the class——work you enjoyed.
6. His companions,——are alone, will speak with you.

e. Fill the blanks with *who*, *what*, *that*, or *which*:

1. The sail of —— you spoke is torn.
2. John's story was the best —— was told.
3. I cannot find —— I want.
4. The boy —— came is now in school.
5. This is the child of —— you spoke.

f. Fill the blanks with a compound relative pronoun:

1. —— loses will buy the candy.
2. I will write —— you wish.
3. —— he does, he does well.
4. Be contented with —— you receive.
5. —— comes is mine.
6. I will choose —— I see.

35. The Interrogative Pronoun¹

a. From the following sentences, select the pronouns that ask questions:

- | | |
|--------------------------|------------------------|
| 1. Who are you? | 5. What is that? |
| 2. Whose is this? | 6. Which shall I take? |
| 3. For whom did you ask? | 7. Who wrote it? |
| 4. Which pleases you? | 8. What shall I do? |

Pronouns that ask questions are called **interrogative pronouns**. *Who*, *whose*, and *whom* are used in asking about persons; *what* is used in asking about things; *which* is used in asking about either persons or things.

¹For the distinction between the relative and the interrogative pronouns, see Appendix, Lesson 35A. If a more extended course in grammar is given, demonstrative and indefinite pronouns should be included. See Appendix, Lessons 35B, 35C, pages 535-540.

Since an interrogative pronoun stands for something about which we are asking for information, it has no antecedent expressed. The use of the interrogative pronoun in the sentence determines the case. Which pronoun has a case for the nominative? for the possessive? for the objective? Which interrogative pronouns do not change their form? With which are we likely to make mistakes? why?

An interrogative pronoun is a pronoun that asks a question.

b. The different uses of interrogative pronouns are shown below. Tell the use and case. Remember:

The subject of a verb is in the nominative case.

The predicate pronoun is in the nominative case.

The object of a verb is in the objective case.

The object of a preposition is in the objective case.

The indirect object is in the objective case.

1. Who repaired the faucet?
2. Whom did you test?
3. To whom shall I apply?
4. Whose picture is this?
5. What did you write?
6. What is coming?
7. For what shall I ask?
8. What will you do?
9. Which is it?
10. Which did you send?
11. Of which is this a sample?
12. About whom do you wish to know?
13. Did you learn who lost it?
14. Which class won the game?

36. Possessive Pronouns ¹

Since you have already learned that pronouns show ownership just as nouns show ownership, you will easily recognize the following as possessive pronouns: *mine, ours, yours, hers, his, theirs*. Other pronouns show ownership, but they modify nouns and are usually spoken of as possessive adjectives. Some of these are *my, your, her, his, its, their*. Possessive pronouns are important to study because mistakes are made in writing them. They show ownership by their form without the use of an apostrophe.

a. Decide from the following sentences whether they change their form to show number and case:

1. Whose hat is this? It is mine.
2. Whose gloves are these? They are mine.
3. Mine are ready for you. Can you find mine?
4. May I take yours? Take ours, instead.
5. Ours were on the table beside yours.
6. Is it hers, or is it theirs?
7. Hers are in her room. Yours are in the closet.
8. Where is her pencil? It is here. Yours is here,

also.

A possessive pronoun is a pronoun that shows ownership or possession.

b. Write sentences using each of the possessive pronouns as the subject of *is, are, was, or were*; as the predicate pronoun.

¹ For a summary of the classifications of pronouns, see Appendix, Lesson 36A, page 540.

c. Write sentences using the pronouns listed on page 371 as possessive adjectives.

d. From five compositions in your folder select the pronouns and prove that they are correctly used.

e. Observe the recitations of your classmates for one day and list the pronouns. Which are used most extensively in speech? Did you hear any pronouns used incorrectly? Were you able to correct them by means of your knowledge of grammar?

37. Applied Grammar

Have you ever tried to fit the parts of a picture puzzle together? Many boys and girls think it great fun. Fitting the parts of a sentence together makes one think of putting the parts of the puzzle in the right places.

Pronouns, like the parts of the puzzle, have many forms. One class has different forms to show person, number, gender, and case. Can you name one such pronoun? One class has forms to show case only. Do you know which class it is? Other classes have forms to show number. Can you name them? To fit these pronouns correctly into their places requires some grammatical knowledge. Many children have always heard these pronouns correctly used and have learned to use them in the right way without knowing any rules. But it is a good thing to know the rule, for then you can test any sentence about which there is a question. Suppose you were asked this question: "Which is right? *Every boy is in his place*, or *Every boy is in their place*?"

Could you tell and explain the answer? You should go about it by asking yourself certain questions, answering them, and coming to a certain conclusion.

What is the antecedent of *his* or *their*? Answer:
Boy.

What is the person, number, gender of *boy*? Answer:
Third person, singular number, masculine gender.

Which pronoun is third person, singular number, masculine gender? Answer: *His.*

My conclusion is that *Every boy is in his place is right, for*

Pronouns must agree with their antecedents in person, number, and gender.

a. Explain which of the words in the parentheses is correct in the following sentences:

1. We are happy with (*their* or *our*) work.
2. Not a boy in the class knew (*his* or *their*) lessons today.
3. Each of the passengers offered (*his* or *their*) assistance.
4. The children who have brought (*his* or *their*) lunches may remain in the room.
5. If any one wishes paper, let (*him* or *them*) raise (*his* or *their*) hand.
6. Any girl wishing to sell (*her* or *their*) book may bring it to me.
7. No wise person would have left (*his* or *their*) purse there.
8. If a person is caught picking flowers in the park, (*he* or *they*) will be arrested.

9. If any one wants a pen, (*he* or *they*) may have it.
10. Which of the boys left (*his* or *their*) pen lying on the desk?
11. Nearly every one of the exercises had a mistake in (*it* or *them*).

b. An error in the use of the interrogative pronoun comes about through not using the correct case.

<i>Nominative case</i>	Who
<i>Possessive case</i>	Whose
<i>Objective case</i>	Whom

You must be certain that you know the *use* of the word in the sentence. Can you find correctly the subject, predicate, object, predicate noun or pronoun, object of preposition, and indirect object? Test yourself with these sentences:

1. This boy is *he*.
2. They will give him a present.
3. The president of the class will speak to you.

If your work is not perfect, you should turn to the Index, find each of the uses mentioned above, and review the first lesson given under each use. Having finished that lesson, you are ready to choose the correct word in each of the sentences that follow and explain why it is correct.

1. (*Who* or *whom*) is coming?
2. For (*who* or *whom*) did you ask?
3. (*Who* or *whom*) is this singing?
4. To (*who* or *whom*) did you give that knife?
5. (*Who* or *whom*) are you laughing at?

6. Among (*who* or *whom*) did you divide the candy?
7. (*Who* or *whom*) shall I send?
8. (*Who* or *whom*) are you helping?
9. (*Who* or *whom*) is this?
10. (*Who* or *whom*) will they make president?

c. Your review of the use of words in sentences will help you to avoid errors in the use of relative pronouns. In each of the sentences that follow, find the relative pronoun and decide upon its use in its own clause. It is this use that determines whether *who*, *whose*, or *whom* should be used.

1. This is the man to (*who* or *whom*) you wrote.
2. The man of (*who* or *whom*) you spoke is a soldier.
3. The boy (*who* or *whose*) book you borrowed has come for it.
4. The man (*who* or *whom*) now owns the house lives far away in Virginia.
5. Among them came the boy to (*who* or *whom*) the knife belonged.
6. Is this the lady (*who* or *whom*) called upon us?
7. The child (*who* or *whom*) we sent has returned.

d. Every verb must agree with its subject in person and number. For that reason it is necessary to know the number of pronoun subjects. The following pronouns are always singular and so take singular verbs, and are referred to by singular pronouns: *another*, *anybody*, *anything*, *each*, *either*, *everyone*, *much*, *neither*, *nobody*, *one*, *other*, *some one*, *something*, *some one else*.

The following pronouns are always plural: *both*, *many*, *others*, *several*. These are singular or plural:

all, any, none, enough, some. It will require much thought and practice to be perfect in the use of these pronouns. Supply the correct form of the verbs indicated by *italics* and explain why your answer is correct.

1. Somebody——my pencil. (*have* or *has*)
2. Everyone——trying to succeed. (*is* or *are*)
3. Anything he did——well done. (*was* or *were*)
4. Some——invited early in the week. (*was* or *were*,
5. ——no one seen my little black dog? (*has* or *have*)
6. Every child in the group——pleased. (*is* or *are*)
7. Anything you do——creditable. (*is* or *are*)
8. Everything in the world——animal, vegetable, or mineral. (*is* or *are*)

e. Fill the blanks with personal pronouns. Explain why you chose the word. Could you have chosen any other one?

1. Frank and——told Mary and——about——.
2. Who is knocking? It is——.
3. They elected Harry and——editors.
4. They gave the flag to John and——.
5. She runs faster than——(can run).
6. ——, ——, and——went with Mother and——.

f. Possessive pronouns are not written with apostrophes. Write sentences showing that possessive pronouns form their possessive case in a different way from possessive nouns.

Remember also that the correct possessive form of *whom* is *whose*. *Whose* is never written with an apostrophe. Write sentences to prove that you use these forms correctly.

g. Follow these directions about the composition that follows:

1. Analyze the first sentence.
2. Name the part of speech of every word in the second sentence.
3. Find an illustration of the use of transposed order of subject and predicate.
4. Find a clause introduced by a relative pronoun; a clause modifying a verb.
5. Find an example of a simple sentence; a compound sentence; a complex sentence.
6. Find nouns and pronouns in the possessive case; the nominative case; the objective case. How are they used in the sentences?
7. Select a predicate adjective. Name its case. Prove that the word is a predicate adjective.
8. Explain why *it* is correctly used in the sentence: "I tried to step up on the whole ice, but *it* kept breaking under my feet."
9. What is the part of speech of *winter* in the first sentence? Use the same word in a sentence as a noun; as a verb. What is the part of speech of *ice* in the sentence beginning: *Suddenly, when ?* Write sentences to show what other parts of speech this word may be.

AN EMBARRASSING EXPERIENCE

My most embarrassing experience occurred one mild winter afternoon when I was out skating with the boys. We were having a jolly time, for the ice on the shallow little pond had not yet thawed and was in excellent condition. Suddenly, when all were in the middle of the pond, there came a loud cracking and the ice began to give way. Oh, what

a shout there was! All the boys skated frantically to shore. I was not quick enough and sank gently down in icy water that came about to my knees. I tried to step up on the whole ice, but it kept breaking beneath me. There was nothing to do but to plow through it until I reached the shore. I left a track of broken ice behind that looked as if a herd of elephants had passed that way. And you never would believe that boys could laugh so heartlessly at a friend's misfortune as did those boys at mine. I tried to laugh with them, but the embarrassment was too great for me!

When your work has been corrected, notice the points you have missed, and, with the help of the Index, look for them in your grammar and perfect yourself in the work. Your teacher will give you another test.

h. Give the person, number, and construction in the sentence of the pronouns in the following selection from *The Man without a Country*:

You will take the prisoner on board your ship, and keep him there with such precautions as shall prevent his escape.

You will provide him with such quarters, rations, and clothing as would be proper for an officer of his late rank if he were a passenger on your vessel on the business of his government.

The gentlemen on board will make any arrangements agreeable to themselves regarding his society. He is to be exposed to no indignity of any kind, nor is he ever unnecessarily to be reminded that he is a prisoner.

But under no circumstance is he ever to hear of his country or to see any information regarding it; and you will specially caution all the officers under your command to take care, that in the various indulgences which may be granted, this rule, in which his punishment is involved, shall not be broken.

i. Classify each sentence according to form.

38. Correct Usage

a. Read the following sentences until they seem correct to you. Do you find one that you habitually use incorrectly? Take out your notebook and look for it among the sentences you have already copied. If it is there, or one like it is there, make special effort to read it over and over for several days. Your teacher will give you an opportunity to write it on the blackboard or to repeat it for her every day for a week. Perhaps your family will help you, also.

1. It was he.
2. It was neither she nor I.
3. That package is for you and me.
4. Mother called Mary and me into the house.
5. It was they.
6. It could not have been I.
7. It might have been she.
8. He meant either you or me.
9. Did you ask Lucy or me?
10. Who wants this apple? I.
11. He never does anything.
12. Jane and I were late.
13. She sat between him and me.

14. They sent for John and me.
15. They blamed him and me.
16. I wonder whether or not it was I.
17. You, he, and I will play the game.
18. The man spoke to Mary and me.
19. Between you and me, he is at fault.
20. He is taller than I.
21. This is different from the one you gave John and me.
22. Will you go with Jack and me?
23. Her brother runs faster than I.
24. We girls were excused.
25. That is not for us girls.
26. Others are late as well as we.
27. Each boy must do his best.
28. If any one asks for me, tell him to wait.
29. Each of the girls told her own story.
30. Who will lend me his pencil?
31. Everyone has his faults.

b. How many of the subjects that follow can you substitute for the subject *one* in this sentence? *One of the children is to blame! Either, neither, each, another, many, both, few, everyone, several, none, all, some, any, others, some one.*

c. Fill the blanks in the following sentences with personal pronouns:

1. ——— boys went.
2. ——— and ——— were both on time.
3. It is ——— who is whispering.
4. It was ——— who read so well.
5. May I go with ——— and ———?
6. Mother gave ——— and me the cookies.

7. He hurt——.
8. ——and——stayed too long.
9. Mary sat between——and——.
10. He should stop shoving, not——.
11. Did you call for——and——?

d. Fill the blanks with *who*, *whose*, or *whom*:

1. ——are you thinking about?
2. ——was it that bowed to you?
3. This is the lady of——I spoke.
4. ——did you ask for?
5. ——did you see?
6. ——book is this?
7. ——are the children going visiting?
8. To——did he appeal?
9. ——do you suppose asked you?
10. ——asked you?
11. ——shall I choose?

e. Fill the blanks with *this*, *that*, *these*, *those*:

1. We found many wild flowers. I picked——for you. ——I shall keep for myself.
2. Do you see——airplane? Did you see——? He turned himself entirely over.
3. ——is mine. Mother brought——for me. She brought——for you and——one for Martha.

f. Choose the proper form of verbs and pronouns to fill the blanks in the following sentences:

1. Each child (*make* or *makes*) a choice of (*his* or *their*) own.
2. Neither of us (*was* or *were*) anxious to try (*his* or *their*) skill.
3. Each one tries to do (*his* or *their*) best.

4. Men, women, and children were driven from (*his* or *their*) places.

5. Tell the children (*their* or *them*) books are lost.

6. The pupils (*was* or *were*) noisy, but all (*was* or *were*) quiet when the teacher came in.

7. You (*was* or *were*) walking quickly.

8. Every pupil (*is* or *are*) asked to name (*his* or *their*) choice for class color.

9. No boy (*is* or *are*) here without (*his* or *their*) lunch.

10. Each of the two girls (*was* or *were*) given a medal.

11. Give each teacher (*its* or *her*) ticket before noon.

12. They tried to tell everyone what (*they* or *he*) should do.

g. Rewrite these sentences, making it clear to whom the pronouns in italics refer:

1. When the children were visiting their cousins, *they* showed *them* how to play checkers.

2. Mary told her sister that *she* must hurry.

3. John showed James the shell of which *he* was so fond.

4. The boy told his brother that *his* dog was lost.

5. Jane's aunt said her friend might come to visit if it was convenient for *her*.

h. Copy the following conversation, paragraphing, capitalizing, and punctuating it correctly. Remember that it is customary when another person speaks to make a new paragraph. If you are not certain about the punctuation of quotations, or the writing of contractions, or possessive pronouns, refer to the Appendix or look for rules in your text. Supply a suitable title. After your work has been finished, your teacher will read the

correct form point by point. Indicate errors in the margin. Afterward you may classify your errors under paragraphing, capitals, and punctuation. A subtopic under paragraphing will show whether the paragraphing is for quotations or a new subject. The subtopic under each heading should show you exactly on what points you need more practice.

would you like to play in the attic asked aunt martha when she saw the three unhappy children that rainy morning the children started at once attic was a magic word with them lets play that everything here is ours said mary oh yes and shall we decide which will be johns which will be yours and which will be mine asked dick ill be an old lady of long ago replied mary and these dresses will be mine its a long time since ive played at dressing up then this is hers agreed dick as he tossed over an old fashioned hat as for me ill be a soldier this helmet is yours of course said john passing it to him and that must be his too exclaimed mary pointing to an old sword both uncle david and uncle paul were soldiers and these things must be theirs explained dick as he opened a trunk containing soldiers uniforms

BLACKBOARD WORK

i. Write upon the blackboard ten sentences each of which shall contain a blank that can be filled with a pronoun. Try to write some sentences with very troublesome pronouns that will try the mettle of the one who fills the blanks. Exchange places and fill the blanks. Return to your own place. Is every blank correctly filled?

39. Using Words of Exact Meaning

Have you ever planned when a little older to travel to distant countries in search of adventure? Richard Halliburton's plans came true. Read how, he crossed the Malay Peninsula through practically virgin jungles in the rainiest part of the year.

THROUGH THE JUNGLE¹

While a century ago there had been a cart-road along the route, several decades past it had been smothered by the jungle and all but obliterated by floods. Elephants made the trip across when the rains relaxed (which I am sure they never do). Indeed it was obvious that several pachyderms had gone over all too recently, for they had left their tracks in the earth—deep, broad, water-filled holes—into which we plunged every few yards. I was wearing brogues—but only about half the time, for the mud kept sucking them off, necessitating a short plowing process to recover them. To combat this annoyance, I did not hesitate to tear strips from my one dripping shirt, and bind the shoes to my ankles—a move that accelerated our progress to the rate of almost one mile an hour. From six in the morning till six in the afternoon, my guide and I fought our way yard by yard through that clutching jungle. The rain poured in sheets without ceasing; every gully had become a torrent and every stream a river. We were in mud and water up to our knees at every step, stumbling over roots, tripped by creepers, thrusting aside bamboo, falling, slipping, half drowned. Most of the rivers we could ford, my guide holding aloft the can of

¹ From *The Royal Road to Romance*. Copyright 1925. Used by special permission of the publishers, The Bobbs-Merrill Company

salmon and tin of soda crackers, while I, being the taller, took care of camera and knapsack. Two or three times, however, the water was over our heads, and we had to swim for it, landing on the other side a hundred feet or so below our starting point and perhaps taking a quarter of an hour to fight our way through and around the bamboo back to the so-called trail. One would have thought we were enduring enough; but no, the leeches crawled upon our half-naked bodies from every twig and leaf, sank their insidious painless scissors into our flesh and feasted there unnoticed until a stream of blood indicated their presence. Except for the rain and swims we would have been gory sights indeed.

.

The Siamese guide fortunately knew the trail, both where it existed and where it did not exist. Realizing this, I followed him with entire faith, and asked no questions as darkness came and he continued to lead me, plunging and sinking, on and on without rest. He knew what he was doing, for just at dark we came upon a small group of jungle dwellings in a clearing. About two dozen natives inhabited these wretched shacks, and all came out to gaze in astonishment at the two bedraggled apparitions that had dropped with the rain from the clouds. Few indeed were the people who passed their doors at this season. Wigwagging with fingers, and by marks on the ground, I learned that we had come twelve miles— twelve miles in twelve hours—and had twenty-eight to do. No doubt I was as strange a sight to them as they were to me, though with my shirt missing and khaki shorts in shreds there was little to choose between us either in attire or, thanks to the mud, in color.

There are several interesting things to do with this lesson. If your class is large enough, arrange for groups, or individuals, to find out about some of these things and report to the class:

a. The Malay Peninsula—where is it? how large is it? what sort of country is it? who lives there?

b. Monsoons—what are they? Find an interesting account if possible.

c. Jungles—what are they? In what countries are jungles still found? What plants and animals are found in jungles?

d. Leeches—what can you find about their habits? Should we call their mouth parts *scissors*?

e. Part of our interest lies in the descriptive words that help us picture the adventure. Notice the adjectives used to describe the holes—*deep*, *broad*, *water-filled*; *dripping* to describe the shirt; *clutching* to describe the jungle. What adjectives describe the *shacks*, *apparitions*, *scissors*?

List the words and groups of words that make us feel how hard a task it was to get through the jungle.

f. Find in the dictionary the meanings of the words, *decades*, *obliterated*, *relaxed*, *pachyderms*, *brogues*, *accelerated*, *insidious*, *ordeal*, *apparitions*. In which meaning is each word used in this account?

g. Certain words bring pictures to the mind. In each of the following pairs of words, which one gives a clearer picture: *road* or *cart-road*; *fell* or *plunged*; *tie* or *bind*; *made* or *fought*; *fell* or *poured*; *house* or *shack*. A *cart-road* is quite different from a regular *road*; *plunged* gives a clearer picture than

fell; *bind* includes the idea of *wrapping*, *tie* does not. Such words are **specific terms**. While *house*, *fell*, *made*, bring pictures to our minds, they are general ones. Specific words are better picture words than general words. Turn to the back of the book, choose a poem and select the best picture words in it. Tell the part of speech of each. Substitute wherever possible the general word and notice whether the strength, clearness, or beauty of the thought is changed.

Now find in your reader or library book specific picture words used in describing a person, a scene, or a room. Keep this list for reference.

h. Tell the adventure as if it were one you really had had. Can you make your listeners feel that it was hard, but worth while?

Give special attention to the use of specific terms and such new phrases and interesting words from the story as you can use naturally.

40. Two Ways of Explaining An Experiment

Many times every day we make explanations. Almost every time we answer a question beginning with *How* or *Why*, we explain. Explanations may be made in a few words, or just one word, as a synonym, or they may fill a book, as Van Dyke's *Fisherman's Luck*.

In the following explanation of a simple experiment, find the *topic sentence* which forms the introduction. Notice that only such details are used as help to explain the subject. The writer of the experiment might have explained why the glass

flask did not break when it was heated and what kind of flame was used, but neither of these details was essential in showing that steam occupies more space than water. Notice that the final sentence states the result of the experiment.

This morning we tried an experiment to show how much more room water takes when it is steam than it does while it remains just water. We poured about half an inch of water into the bottom of a glass flask and brought it to a vigorous boil for half a minute. Then we took the glass from the flame and quickly slipped the mouth of a toy balloon over the mouth of the flask. In a few minutes the balloon was drawn into the flask. When the balloon was in as far as it would go, we put the flask back over the burner and again heated the water until it boiled. The balloon was forced out and grew very large. When the flask was removed from the burner, the balloon was once more drawn in. The fact that the balloon was pushed out of the flask when the water became steam and drawn in when the steam turned back to water shows that steam occupies more space than water.

In the quotation above, the sentences are short and clear-cut. This is almost always true of a composition whose chief purpose is to give information. Notice, too, that clearness is obtained by having one step follow another in exactly the right order of *time*.

Force is added if the results are told either in simple sentences or in the independent parts of

complex sentences. Find illustrations of these two ways of showing important facts.

a. Prepare to give an experiment in class and explain it as you work. There are many experiments that can be performed with such simple apparatus that every one should be able to do one. Here are some of them:

Show that air has pressure. Use a tumbler, cardboard, and water.

Show that air is necessary for burning: Use a saucer, tumbler, piece of candle, match, and water.

Show that flour contains starch: Use flour, starch, iodine.

Show how a bicycle pump works: Use bicycle pump.

Show how a siphon works: Use a piece of rubber tubing, pan of water.

Show that heat expands air: Use a piece of glass tubing, candle.

Show the strength of germinating seeds: Use peas, bottle, cork, string, and water.

Show how currents are formed in air of a room by heat: Use a stove, or candle, and piece of punk, window down from top and up from bottom.

An account of these experiments should be written and preserved in book form for the next class. Drawings will make your work much clearer. When you join one part of the explanation to the other, be careful to use a variety of connecting words such as those used in the explanation of steam. These may also be useful: *however, moreover, in this way, in the meantime, while, when, during, up to this time, throughout, in the course of, following, later,*

as a result, in this way, consequently. For others, look in the dictionary for synonyms of some of these words. The use of such introductory words as *again, too, also, likewise, besides, then,* will prevent overworking *and* and *but*.

b. Compare the explanation of the experiment, which aims to give information, with the explanation of "How to Make a Smudge," which aims to entertain.

HOW TO MAKE A SMUDGE

The proper way to make a smudge is this: Begin with a very little, lowly fire. Let it be bright but not ambitious. Don't try to make a smoke yet.

Then gather a good supply of stuff which seems likely to suppress fire without smothering it. Moss of a certain kind will do, but not the soft feathery moss that grows so deep among the spruce trees. Half-decayed wood is good; spongy, moist, unpleasant stuff, a vegetable wet blanket. The bark of dead evergreen trees, hemlock, spruce, or balsam is better still. Gather a plentiful store of it, but don't try to make a smoke yet.

Let your fire burn a while longer; cheer it up a little. Get some clear, resolute, unquenchable coals aglow in the heart of it. Don't try to make a smoke yet.

Now pile on your smouldering fuel. Fan it with your hat, kneel down and blow it, and in ten minutes you will have a smoke that will make you wish you had never been born.

That is the proper way to make a smudge. But the easiest way is to ask your guide to make it for you.

Notice that all directions for an exact explanation have been followed—there is an introductory sentence; the necessary details and no more are given; the details follow one another in order of time; the conclusion summarizes the explanation; the sentences are short and clear—and yet this explanation is told in a much more interesting way than that of the experiment. What are some of the things that make it interesting?

In the first place, the writer made pictures. To do this, he chose picture words. Look at some of them: *a little, lowly fire; soft, feathery moss; spongy, moist, unpleasant stuff*. Find others. What part of speech is each? Find other well-chosen words.

The author used a variety of sentence forms, some short, some long. Find examples of simple, complex, and compound sentences. Read the shortest sentence; the longest one.

In telling about gathering the material, he began with the least desirable: *Moss will do*; passed to the next most desirable: *Half-decayed wood is good*; and told the most desirable last: *Bark is still better*. •

If you are more imaginative than matter of fact, try to write an explanation whose aim is to entertain. Do any of the titles given below and on the following page suggest material? If not, choose your own.

How to Take a Photograph

How to Fly a Kite

How to Make a Camp Fire on a Rainy Day

How to Make a Daisy Chain

How to Learn to Drive a Car
How to Learn to Ride a Bicycle
How to Climb a Pole
How to Make a Raft
How to Use Aladdin's Lamp
How to Build Air Castles
How to See Pictures in Clouds
How to Write a Good Composition
How to Go to Sleep

Think your explanation through and make your outline to keep the order of events correct. Keep your sentences short enough to be clear. Combine some later into longer sentences if you find that the composition has become monotonous. Hunt for picture words. You should be able to give much pleasure to your classmates with these explanations. Some of them will, no doubt, be good material for your paper or magazine.

c. A composition intended to give information may be written upon these same topics and compared with those written for the sake of giving pleasure. In what ways are they alike? How are they different?

41. Clearness in Giving Directions

There are many funny stories told of persons who have tried to direct strangers to their destination. Do you think you could follow these directions given by a stranger to an automobile party?

Follow this road until you reach my house, turn to the left, and just before the church comes into view turn to the right and keep straight ahead.

Clearness depends upon giving the directions briefly in the order in which they are to be carried out, upon making the statement of the distance *exact*, of the direction in which to go *exact*, and of any change in direction *exact*. One inexact statement makes it impossible to reach the destination. Occasionally, when directions are being given, if it is to be passed, a distinctive landmark may be mentioned, in order that the stranger may know he is on the right road.

The following tells how a boy reaches home from the schoolhouse:

To reach my house from the schoolhouse, walk north two blocks, turn to the left for two blocks, turn to the right, walk past the Fire House to the second house, No. 2141 Fourth Avenue.

In telling the direction, the boy followed this plan:

Starting place	schoolhouse
Direction to go	north
Distance	two blocks
Change	turn
Direction to go	left
Distance	two blocks
Change	turn
Direction	right
Distance	second house beyond Fire House
Destination	No. 2141 Fourth Avenue

a. Pretend that one of your classmates is from another room, let him stand in the doorway, and give him exact directions to go by the most direct route to your desk and get a pencil. He will follow the directions one by one just as you give them.

If your directions are not clear, the boy will not get there. A classmate will write the directions on the blackboard as you give them.

b. Pretend that your uncle has arrived unexpectedly and has come to the schoolhouse to be directed to your home by you. Write the directions for him.

c. Direct some one from your house to the nearest hospital or railway station or post office.

d. How do you get to the nearest fire alarm box from your schoolhouse? from your home?

BLACKBOARD WORK

e. Your teacher will select several pupils to write their compositions upon the board for class study of pronouns. Determine whether each pronoun is correctly used by naming its use in the sentence, its person, number, gender, and case. Give special attention to agreement with antecedent in person and number. Be careful that the correct number of the verb is used with such pronouns as *some*, *many*, *none*, *each*, etc. Have the possessive forms of pronouns been written correctly?

OPPORTUNITY WORK

A Guide Book for Christmas Givers might be written. Such a book contains directions for making acceptable gifts, and for wrapping them in a neat and attractive manner. It might also contain directions for making Christmas candy. Brief descriptive lists of gifts that fathers, mothers, sisters, and brothers have most enjoyed would add to the usefulness of the book.

CHAPTER V

MORE ABOUT VERBS

42. Transitive and Intransitive Verbs

Read the following sentences and name the verbs that express action:

- | | |
|----------------------|-------------------------|
| 1. Dogs bark. | 3. Elephants lift logs. |
| 2. Men pick oranges. | 4. Harry hurt James. |

In three of the foregoing sentences the action expressed by the verb was performed upon some person or thing. The act of lifting was performed upon the logs. The act of picking was performed upon the oranges. Upon whom was the act of hurting performed? Was the act of barking performed upon anything? In each of the sentences there is a word that tells the doer of the action. Find that word in each sentence. In three of the sentences there are words that tell the receivers of the actions. Find those words in the sentences.

When the name of the receiver of the action is given in the sentence, the verb is said to be **transitive**. The word *transitive* means passing or crossing over. You would say that the act of lifting passes over from the doer, *elephants*, to the receiver *logs*. Notice in sentences 2, 3, and 4 that the **object** names the receiver of the action.

Sometimes the subject represents the receiver of the action; as, *The logs were lifted by the elephants*.

Lifted is a transitive verb because the action expressed passes over to the receiver.

In sentence 1 the act of barking does not pass over from the actor *dogs* to a receiver. Therefore this verb cannot be transitive. A verb that does not express an action that passes over to a receiver is an **intransitive** verb.

Some verbs may be either transitive or intransitive; as, The wind *blew* my *hat* away. (Transitive.) The wind *blew* from the east. (Intransitive.)

These sentences show why some verbs are very confusing. They sound much alike but one expresses an action that passes over to a receiver; the other does not.

5. I *laid* my book away yesterday.
6. I *lay* down to rest yesterday.
7. I *set* the cup in the saucer yesterday.
8. I *sat* beside Mother yesterday.

In sentence 5 the action expressed by the verb *laid* is passed over to the noun *book*. Is it, then, a transitive or an intransitive verb? In the sixth sentence there is no receiver of the action mentioned. Is this verb transitive or intransitive?

Tell whether the verb in sentence 7 expresses an action that is passed over to an object. Then is it transitive or intransitive? In sentence 8 prove that the verb is intransitive.

When the sentence *I laid my book away* is changed to *My book was laid away*, *laid* is a transitive verb. The object *book* becomes the subject and names the receiver of the action.

A transitive verb is a verb that expresses an action that passes over from the doer to the receiver.

An intransitive verb is a verb that does not express an action that passes over from the doer to the receiver.

a. Tell whether the verbs in the sentences following are transitive or intransitive. Think about it in this way: *Clapped* expresses an action that passes over to the receiver, *hands*. Therefore *clapped* is a transitive verb. *Hands* is the object.

I

1. The children clapped their hands.
2. We saw the baby elephant.
3. May came early.
4. Mother laid the clothes away.
5. Father rises early.
6. The boys went for water.
7. Give the ruler to Mary.
8. He has broken his watch.
9. He did his work well.
10. I shall sit beside you.

II

1. They had never seen wooden shoes.
2. A number of strangers came to the meeting.
3. The little girls dressed like their mothers.
4. Soon they felt acquainted with their new neighbors.
5. They sold houses and lands to buy a few bulbs.
6. They must stay on their own side of the yard.
7. Here come three market women from the country.
8. How fast they talked!

III

From your readers select ten transitive verbs and name the object of each one.

43. Linking and Complete Verbs

What kind of verb does not require an object to complete its meaning? Read carefully the following sentences and notice that the verbs have no objects:

1. The grass is green.
2. The men were soldiers.

In sentence 1, the verb *is* joins the subject *grass* with the predicate adjective *green*. In sentence 2, the verb *were* joins the subject *men* with the predicate noun *soldiers*. The verb forms *is*, *are*, *am*, *was*, *were*, *shall be*, *has been*, etc., are various forms of the verb *be*. The verb *be*, in its different forms, simply joins the subject with the predicate nominative that follows, and is called a **linking verb**.

Verbs such as *become*, *grow*, *appear*, *look*, *remain*, *seem*, *feel*, *smell*, *taste* are often used in the same sense as the verb *be*, and when used in this sense they are linking verbs. All linking verbs are intransitive because they do not express action.

Select the verbs in these sentences and observe that they are intransitive:

3. Many birds sing.
4. The sun shines.

In these sentences the verbs *sing* and *shines* make complete statements without the aid of other words. Intransitive verbs that are complete in themselves are called **complete verbs**. All intransitive verbs, you see, may be divided into two classes — complete verbs and linking verbs.

A linking verb is a verb that joins the subject with the predicate nominative.

A complete verb is a verb that makes a complete assertion without the aid of other words.

a. In the sentences below find the linking verbs and tell what they join. Find also the complete verbs.

I

1. She seems pleasant.
2. They are strong.
3. The gifts were beautiful.
4. The heavens became bright.
5. The boys have been faithful.
6. The north wind blows.
7. The streets are broad.
8. The diamonds sparkle.

II

1. Gold glistens in the bright sunlight.
2. Did you ever see a creature more beautiful?
3. The footman was very patient and kind to the beggar.
4. When Lizette heard this name, she flung her arms above her head.
5. She was one of the ladies of the court.
6. Suddenly he checked his horse in front of the group.
7. In the coach were a gentleman and a little girl.

III

Select from your history or your reader five examples of linking verbs and five examples of complete verbs. How are the linking verbs completed?

Point out all the transitive verbs and name their objects.

44. Applied Grammar

You have learned that a transitive verb requires an object to complete its meaning. What parts of speech may be used as objects of transitive verbs? Make a list of all pronouns that you can find that may be objects of verbs. For help refer to eighth-grade Lessons 4, 12, 19, 29, 32, 34, and 35. Write sentences to prove that every word on your list may be used as the object of a verb. You may compare your lists when you have finished to see which pupil has the largest number of correct pronouns. In what case are all these pronouns?

You have learned that linking verbs do not need an object but a predicate nominative to complete the meaning. Refer once more to your classification of pronouns, finding the classes of pronouns that may be predicate pronouns. The only way to select them is to test out each pronoun with a linking verb. Now make a list of pronouns that are used as predicate pronouns. In what case are they?

Use the following verbs in sentences, first as transitive verbs, then as intransitive verbs. Are the verbs linking or complete? *Ran, blew, burned, did, flew, rode, sang.*

After such linking verbs as *look, feel, grow, taste, sound, smell*, and a few others, it is often difficult to decide whether to use an adjective or an adverb. If the added word is to modify a noun or pronoun, it must be an adjective; if it is to modify the action expressed by the verb, it must be an adverb. In

instances where it is hard to tell whether the noun or the verb is modified substitute some form of the verb *be* or *seem*; as, "John stands—— (*idle* or *idly*)."
If the meaning is "John *is* an idle boy," then it is clear that the noun is modified and the adjective form should be used.

a. Fill the blanks in the following sentences with adjectives or adverbs, as the meaning requires. The adjective forms are given in italics.

1. Many rich men seem——. (*idle*)
2. The man drives——. (*careful*)
3. She appears——. (*polite*)
4. The apple tastes——. (*sour*)
5. He fell——. (*heavy*)
6. The rose smells——. (*sweet*)
7. The thunder sounded——. (*terrible*)
8. The dog barked——. (*angry*)
9. John stood——. (*silent*)
10. The tree grows——. (*rapid*)
11. The man grew——. (*rich*)
12. Do it——. (*good*)
13. I feel——about the matter. (*sad*)
14. The hat looks——on her. (*good*)
15. Sit——until I come back. (*quiet*)

b. In the following sentences select the verb, classify it as transitive or intransitive, linking or complete. Tell the use and the case of the pronouns that should fill the blanks, then supply the pronouns. Use as large a variety as you can.

1. It is——.
2. You must choose between Mary and——.

3. Hand your papers to——.
4. It was——who did it.
5. James and——have done the work.
6. She sent Alice and——.
7. It was not——who went.
8. This book was given to——and——.
9. The sailor gave Jack and——a parrot.
10. I asked about——you were speaking.
11. Martha and——made Mary and——a gift.

BLACKBOARD WORK

c. Several children will be asked to copy compositions upon the blackboard for class study of verbs. Each writer will then read his composition aloud. Did he use a general verb when he could have used an exact verb? That is, did he say *went*, when *ran* would have more exactly expressed the meaning? Examine every verb in this way. When you are satisfied that the best verbs have been chosen, examine the verbs again for the action expressed. Is the verb complete in itself, or does it express an action that passes over from the doer to the receiver? If the receiver or object is a pronoun, is it in the objective case?

If the verb does not express action, is it a linking verb? If it is a linking verb, is it completed by a pronoun? Is that pronoun in the nominative case? If it is completed by a predicate adjective, is the word used an adjective and not an adverb?

d. Now take from your folder several of your compositions and revise them in the same way.

45. Correct Usage

a. Read these sentences again and again to train your ear and your speech. If you habitually use these phrases correctly, ask for something else to do. It would be a waste of time to do something you already do well.

1. Can this really be *he*?
2. This candy is for *you* and *me*.
3. The principal was sure that it was *we*.
4. What has happened between *you* and *him*?
5. *Whom* did you see?
6. *Each* is expected to contribute *his* share.
7. *Can* you hear what she is saying? Yes, I *can* hear.
8. *May* I have a piece of cake? Certainly *you may* have it.
9. How *could* you have done this?
10. He *should* have known better.
11. *Has* the dinner bell rung yet? The farmer's wife *has rung* it. She *rang* it from the back porch.
12. *Was* the pitcher broken? It is a pity it *was broken*. A careless worker *broke* it.

b. Fill the blanks in the sentences that follow:

1. — we have a holiday today? (*may* or *can*)
2. — Mr. Hill speak three languages? (*may* or *can*)
3. How many have —? (*gone* or *went*)
4. Never have bells — so loudly. (*rang* or *rung*)
5. The little child has — her doll. (*broke* or *broken*)
6. — I call the doctor? (*may* or *can*)
7. No one — save me. (*may* or *can*)
8. Every person spelled — words. (*his* or *their*)

c. Do you still pronounce some words incorrectly by dropping sounds? Test yourself by pronouncing these words:

library	suppose	parlor	jewelry
February	Arctic	particularly	machinery
government	surprise	corner	perhaps
every	generally	recognize	usually

Use these words in sentences, then practice reading one another's sentences.

d. Read the following sentences, choosing the correct words from those in parentheses:

1. I do not like (*those* or *them*) pictures.
2. Turn around (*quick* or *quickly*) and you will see them.
3. Did he divide his fortune (*among* or *between*) his many grandchildren?
4. I did not know (*of* or *about*) it.
5. (*That* or *those*) kind of berries made her sick.
6. (*Was* or *were*) you here yesterday?
7. That (*doesn't* or *don't*) make any difference.
8. Only one girl among twenty (*was* or *were*) perfect in arithmetic.
9. Each of the kittens (*has* or *have*) a blue ribbon around her neck.
10. The boy looked (*good* or *well*) when he went home.
11. Did I do (*good* or *well*) in the examination?
12. She felt (*unhappy* or *unhappily*) about the mistake.
13. She received three (*day's* or *days'*) wages.
14. (*May* or *can*) I come every day?
15. John will gladly come for you and (*me* or *I*).
16. I wish every one to raise (*his* or *their*) hand.

17. Will each one bring (*his* or *their*) luncheon tomorrow?

18. I haven't (*no* or *any*) money to pay for my book.

19. Is this the man of (*who* or *whom*) you spoke?

20. (*Who* or *whom*) are you dancing with?

21. We have (*saw* or *seen*) him do it many times.

22. She (*come* or *came*) running as fast as her short legs could carry her.

e. Distinguish between complete and incomplete groups of words. Complete any that are incomplete.

1. Having finished their dinner

2. The boys making the boat

3. The girls are planning a party

4. Reaching as high as I could

5. When we arrived at the summit

6. Handed him the message

7. Who was about to go

8. Awaiting your reply

f. Practice reading these sentences rapidly:

1. Don't you like it?

14. He doesn't like it.

2. Didn't you see it?

15. Let the cat bite it.

3. Won't you lend it?

16. Let us sit down.

4. Haven't you kept it?

17. I want you to go.

5. Can't you mend it?

18. What do you want?

6. Wouldn't you see it?

19. Shouldn't you wear it?

7. Shouldn't you take it?

20. Couldn't you climb it?

8. Couldn't you bite it?

21. Keep it quiet.

9. Don't you get it?

22. Won't you take it?

10. Can't you hit it?

23. Couldn't you go?

11. Can't you forget it?

24. Did you see them?

12. Shouldn't you do it?

25. I used to live here.

13. Don't you want it?

26. What do you want?

46. Letters of Greeting and Thanks

With the arrival of the Christmas season comes the necessity for writing letters to accompany gifts, for sending messages of greeting to distant friends, and for expressing thanks for gifts received. The keynote to success is to feel sincerely and to express that feeling simply and naturally. Do you think the following letters came from the heart and carried welcome and cheer to the recipients?

A LETTER ACCOMPANYING A GIFT

20 Pinckney Street

Boston, December 25, 1854

Dear Mother,

Into your Christmas stocking I have put my "first born,"¹ knowing that you will accept it with all its faults and look upon it merely as an earnest of what I may yet do; for, with so much to cheer me on, I hope to pass in time from fairies and fables to men and realities.

Whatever beauty or poetry is to be found in my little book is owing to your interest and encouragement of all my efforts from the first to the last; and if ever I do anything to be proud of, my greatest happiness will be that I can thank you for that as I do for all the good there is in me, and I shall be content to write if it gives you pleasure.

To dear Mother, with many kind wishes for a Happy New Year and a Merry Christmas.

I am ever your loving daughter,

Lou

¹ This was Louise Alcott's first book published.

LETTERS OF THANKS

Boston, November 29, 1856

Dear Father,

Your little parcel was very welcome to me as I sat alone in my little room, with snow falling fast outside and a few tears in (for birthdays away from home are dismal times to me); the fine letter, the pretty gift and most of all the loving thought so kindly taken for your old absent daughter, made the cold dark day as warm and bright as summer to me.

Louise¹

Robert Louis Stevenson began a thank-you letter in this interesting way:

Your picture of the church, the photograph of yourself and your sister, and your very witty and pleasing letter came all in a bundle, and made me feel I had my money's worth for that birthday.

A NEW YEAR'S GREETING TO A SISTER

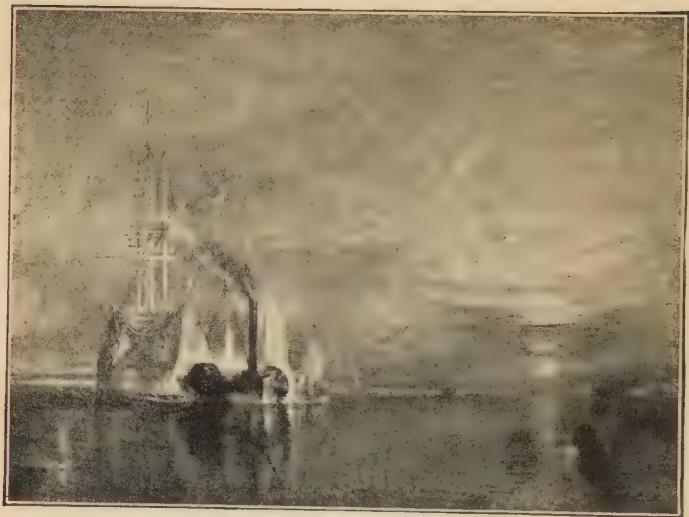
I wish a Happy New Year and many of them to you and yours; but especially to you because I know you best and love you most.

C. L. Dodgson

Plan your letters to accompany your Christmas gifts, and write them. Remember to keep the individual in mind, to think of her interests before your own, to write simply and sincerely. Choose your details carefully, use exact picture words, and spell and punctuate correctly.

¹ This letter and the one preceding are from *Louisa May Alcott: Her Life, Letters and Journals*. Copyright by Little, Brown & Company.

47. Pictures in Paint and in Words



The Fighting Téméraire

THE STORY OF THE PICTURE¹

One evening when an artist and a party of friends were sailing down the river Thames in London, there suddenly loomed before their astonished gaze the dark hull of the famous ship called the "Téméraire." They had heard and read of the many great victories won by this noble vessel, and the glory it had brought to England. Its name, "Téméraire," means "the one who dares." Now its days of usefulness were over, and it was being towed to its last place of anchor to be broken up.

¹ Adapted from Flora L. Carpenter, *Stories Pictures Tell*, Book Seven. Rand McNally & Company.

At first they gazed in silence, for it was a sad and solemn sight to watch this feeble old boat creeping along like a disabled soldier, its former glories fading like the setting sun. The silence was broken by the exclamation of one of the young men, "Ah, what a subject for a picture!"

Then Turner, for that is the name of the artist, painted the picture you see, but he painted something more than the picture of a boat. He has made us feel not only the sadness in this parting scene, but also all the glories of the splendid victory won in former days.

You will remember that later, when America proposed a similar fate for our battleship "Constitution," Oliver Wendell Holmes, a young man of twenty-one, wrote the poem "Old Ironsides." This poem not only made Holmes famous as a poet, but so aroused the American people that the Navy Department changed its plans and rebuilt the ship.

OLD IRONSIDES

Ay, tear her tattered ensign down!
 Long has it waved on high,
 And many an eye has danced to see
 That banner in the sky;
 Beneath it rung the battle shout,
 And burst the cannon's roar;—
 The meteor of the ocean air
 Shall sweep the clouds no more.

Her deck, once red with heroes' blood,
 Where knelt the vanquished foe,

When winds were hurrying o'er the flood,
And waves were white below,
No more shall feel the victor's tread,
Or know the conquered knee;—
The harpies of the shore shall pluck
The eagle of the sea!

Oh, better that her shattered hulk
Should sink beneath the wave;
Her thunders shook the mighty deep,
And there should be her grave;
Nail to the mast her holy flag,
Set every threadbare sail,
And give her to the god of storms,
The lightning and the gale!

—OLIVER WENDELL HOLMES

The sadness of parting and the glories of victory painted by Turner with a brush were painted by Holmes in words. His choice of verbs of action—*tear, danced, burst*—gives movement and life to the poem. The use of such adjectives as *tattered, vanquished, shattered* add force to the picture. Can you find other verbs and adjectives that appeal to you as making equally vivid pictures?

Does Holmes make the pictures clear, or must you look in the dictionary for the meaning of unfamiliar words in order to get clear pictures? Does he use any unusual words?

Your ability to write effectively will be increased with the growth of your vocabulary. You can bring about this growth in no better way than by reading and by hearing read writings that are well expressed

and by noticing attentively words that make vivid pictures. A notebook in which you record such words will be helpful.

You may turn to the poems at the close of the book, selecting first the poem that to you contains the most vivid picture-making words. Which of these words might make your own vocabulary more effective?

OPPORTUNITY WORK

Perhaps you feel very strongly that some wrong of which you know should be righted. Can you express your feelings in poetical form? Longfellow has written a plea for birds in "The Birds of Killingworth," and George Pope Morris a plea for trees in "Woodman, Spare That Tree."

Perhaps you would like to write in prose instead of poetry.

48. Form of the Verb to Show Time

Read the sentences across the page, noticing the *changes in verbs to show changes in time*.

- | | | |
|----------------------------|-------------------------|------------------------------|
| 1. I <i>see</i> the bird. | I <i>saw</i> the bird. | I <i>have seen</i> the bird. |
| 2. I <i>ring</i> the bell. | I <i>rang</i> the bell. | I <i>have rung</i> the bell. |
| 3. I <i>play</i> ball. | I <i>played</i> ball. | I <i>have played</i> ball. |
| 4. I <i>walk</i> home. | I <i>walked</i> home. | I <i>have walked</i> home. |

The **present** form, the **past** form, and the **past participle** form are called the principal parts of the verb. *See* is the present form; *saw* is the past form; *seen* is the past participle. *Ring* is the present form. What is its past form, and its past participle?

Name the present form, the past form, and the past participle of the verb *play*.

From the foregoing sentences, you should have seen that some verbs have different words for the past form and the past participle; as, *saw*, *seen*. These verbs are **irregular verbs**. Other verbs form their past form and past participle by adding *d* or *ed* to the present form. Such verbs are **regular verbs**. Which verbs in the sentences on page 411 are regular verbs? Which are irregular? Which verbs do you think are the most troublesome to use correctly? why?

A regular verb is a verb that forms its past and past participle by adding *d* or *ed* to the present form.

An irregular verb is a verb that forms its past and past participle in some other way than by adding *d* or *ed*.

Verbs have three principal parts, the present, the past, and the past participle.

a. Following is a list of irregular verbs whose principal parts are often used incorrectly. Commit to memory all those you do not already know.

PRESENT	PAST	PAST PARTICIPLE
be (am)	was	been
break	broke	broken
freeze	froze	frozen
ring	rang	rung
sing	sang	sung
do	did	done
go	went	gone
grow	grew	grown
know	knew	known

PRESENT	PAST	PAST PARTICIPLE
throw	threw	thrown
blow	blew	blown
fly	flew	flown
write	wrote	written
bite	bit	bitten
hide	hid	hidden
ride	rode	ridden
rise	rose	risen
choose	chose	chosen
fall	fell	fallen
give	gave	given
forget	forgot	forgotten
eat	ate	eaten
drink	drank	drunk
sink	sank	sunk
come	came	come
catch	caught	caught
draw	drew	drawn
run	ran	run
see	saw	seen
set	set	set
sit	sat	sat
swim	swam	swum
tear	tore	torn
wear	wore	worn
win	won	won
lie	lay	lain
lay	laid	laid

b. Write upon your note paper the words *present*, *past*, and *past participle* as they are written at the head of the preceding column of verbs. Select the verbs from the following sentences, placing

each under the proper heading. Write the other two forms. If you do not know the forms, look for them in the Appendix of your book or in Webster's *Unabridged Dictionary*. If you happen to find the past tense first, you will be referred to the present tense, where you will find the other parts.

1. Many rose bushes grow over the fence.
2. The mischievous puppy has torn a hole in the border of the couch cover.
3. I shall write her today, but the letter will not go until tomorrow.
4. The weeping girl sat by the wayside.
5. A north wind will probably blow today.
6. Many pupils have written well in their new copy-books.
7. The rope had broken under the severe strain.
8. The sailors have forsaken the stranded boat.
9. They have written me many letters.
10. John sits at the desk near the window.
11. He should restore the bat he broke.
12. I began the work full of hope.

REVIEW

c. From five compositions in your folder select the verbs. Tell whether they are transitive or intransitive. If they are intransitive, tell whether they are linking or complete. Name the objects of transitive verbs and the predicate nominative of linking verbs.

d. From the preceding sentences select three complete verbs; one linking verb; four transitive verbs. Which of these verbs are intransitive?

49. Tense

Read these sentences, carefully noting the time expressed by the verbs. Do verbs change their form to express time?

1. The children see the parade.
2. They saw the parade yesterday.
3. They will see another parade tomorrow.

Verbs show by their form when the action expressed takes place. In sentence 1, the present form *see* of the verb is used to show that the action is taking place in the present time. In sentence 2, the past form *saw* shows that the action took place in past time. In sentence 3, *will* used with the present form *see* shows that the action will take place some time in the future. The change in the form of a verb to show time is called **tense**. We say that the verb *see* is in the **present tense**, the verb *saw* is in the **past tense**, and the verb *will see* is in the **future tense**.

Tense is the change in the form of a verb to show time.

Note that there is not a different form of the verb to show future time, but the present form of the verb is used with the helper *will*. There are other helpers, but *shall* or *will* is used with the present form of the verb in the future tense. These helping words are called **auxiliaries**. One or more helpers in combination with a verb are called a verb phrase. The verb in the verb phrase is called the **principal** verb, but in naming the verb we always include the helpers.

a. In the following sentences give the form of the verb used and the tense:

I

1. I shall ring the *bell* in five minutes.
2. The *man*, the *boy*, and the *donkey* came *across* that bridge.
3. The little bird sits at *his* door in the sun.
4. I shall write my spelling lesson *well*.
5. They always come to us at the appointed hour.
6. The *rabbit* ran from the *fox* into the brier *patch*.
7. The clever mouse ate the cheese from the trap.
8. Mary *does* her work well.
9. We shall build the house near the large oak tree.
10. President Diaz came and made a speech to us.
11. At last the children grew *weary* of their sport.

II

1. When *some* of them refused, he *burned* their castles and *destroyed* their fields.
2. *These* things we will have, and there shall be no peace until you grant them.
3. *With* the *strength* of a giant he *fought* his way to the middle of the stream.
4. In the rocky wall before him he saw a narrow opening, like a doorway, half hidden by vines and overhanging boughs.
5. They swung to the right and the wheels grazed a telegraph pole.
6. A squirrel appeared suddenly on the charred ground and then glided up a tree.
7. The mystery of the woods by moonlight thrilled the little minister.
8. Napoleon while he was in exile wrote essays on the lives of great men,

9. I wandered lonely as a cloud
That floats on high o'er vales and hills.
10. Then my heart with pleasure fills,
And dances with the daffodils.

b. In the foregoing sentences find two compound sentences, three complex sentences, one adjective clause, two adverbial clauses, four adjective phrases, and five adverbial phrases.

c. Explain the use of the italicized words in these sentences.

d. Give the principal parts of the verbs found in sentences 1-10, Group I, page 416.

50. The Perfect Tenses

In the lessons you have studied thus far, you have found verbs expressing action in the present, the past, and the future time. We may think, however, of the time when the action is completed. In the sentence *She has just left*, the action has already taken place and in that sense is past, but it is the completion of that action we are thinking about, and that action evidently is completed at the time of speaking. This tense is called the **present perfect** tense. The present perfect tense is formed by the use of the helpers *has* or *have* with the past participle of the principal verb.

Notice this sentence:

She *had left* before you arrived.

Here the act of going was completed at some time in the past, as the clause *before you arrived*

indicates. Because the action was completed at some time in the past, the tense is called the **past perfect** tense. The past perfect tense is formed by the use of the helper *had* with the past participle of the principal verb.

Read this sentence:

She will have left before you arrive.

In this sentence the act of leaving is to be completed at some time in the future, named by the clause *before you arrive*. Because the action will be completed at some definite time in the future, the tense is called the **future perfect** tense. The future perfect tense is formed by the use of the helper *will have* or *shall have* with the past participle of the principal verb.

a. Refer to your compositions or to your reader, as your teacher will direct, and select the verbs. Tell the tense of each. In the perfect tenses name the helpers or auxiliaries used in forming each tense.

b. Select from your reader five transitive verbs and five intransitive verbs. Tell whether each intransitive verb is linking or complete.

51. Applied Grammar

a. Fill the blanks in the following sentences, using the verb in *italics* and denote the time indicated:

1. The class—its work well. (*do*, present tense)
2. John's father—three presidents of the United States. (*see*, perfect tense)
3. Many years—by before this ship ever comes again into harbor. (*go*, future perfect tense)

4. My brother and I——rapidly to the scene of the accident. (*run*, past tense)

5. The regiment——to roll call for the last time. (*come*, past perfect tense)

6. This bell and its mates——for many an exciting event. (*ring*, perfect tense)

7. The secretary and treasurer——his report. (*give*, future tense)

8. Either Helen or Marie——home every week. (*write*, present tense)

9. Neither this boy nor his brothers——well. (*draw*, present tense)

10. Everybody in the neighborhood——to the fair. (*ride*, perfect tense)

11. Each member of the family——in the race. (*swim*, past tense)

12. The class——this old song many times. (*sing*, perfect tense)

13. A fortune of millions——much care. (*bring*, present tense)

14. James and I——the ball over the house. (*throw*, past tense)

15. This teacher and scholar——many things to many boys. (*teach*, perfect tense)

16. A dog as well as a horse easily——to obey instructions. (*learn*, present tense)

17. Prices——rapidly during the last few years. (*climb*, perfect tense)

18. By this time they——their train. (*catch*, future perfect tense)

19. The water of shallow ponds and streams——quickly in winter. (*freeze*, present tense)

20. A general and three famous authors——from this old goblet. (*drink*, perfect tense)

21. Every boy——in a special seat. (*sit*, present tense)

22. The crops——ungathered in the fields. (*lie*, present tense)

b. Write the principal parts of *see*, *do*, *come*, *choose*, *freeze*, *lie*, *ride*, *sit*, *be*, *write*, *draw*. Use the past participle form of each in interesting sentences.

c. Explain the difference between the two verbs in the following sentences by telling whether they are transitive or intransitive, linking or complete; by telling person, number, and tense.

1. The kittens *lay* beside their mother yesterday.

2. They *lay* their wraps away carefully now.

Explain why you cannot exchange the verbs in sentences *a* and *b* of each group.

1. (*a*) I *set* the table yesterday.

(*b*) I *sat* on the hillside yesterday.

2. (*a*) I *taught* her to swim.

(*b*) I *learned* to swim.

d. Select the verbs from the following story. Give their principal parts.

A DOUBLE EMBARRASSMENT

One rainy day I was coming home from the store between showers with a dozen oranges. Suddenly I slipped and fell upon the muddy sidewalk. To my dismay, all my oranges came tumbling out from a badly split paper bag. I didn't know what to do, but I knew that I couldn't afford to lose those lovely oranges. After a moment's hesitation, I picked

them up and put them into my umbrella. A block or so farther on it was just my luck to meet the new minister and his wife. Just then it began to rain harder than ever. Without thinking of what I was doing, I opened my umbrella, and out rolled a dozen plump, juicy oranges. How the minister and his wife did laugh!

c. Select from the story illustrations of the following:

1. A simple sentence
2. A complex sentence
3. A compound sentence
4. A simple sentence with a compound predicate
5. A prepositional phrase modifying a subject noun
6. A prepositional phrase that modifies a verb
7. Three adverbs
8. An adverb that modifies an adjective
9. A noun clause
10. A transitive verb and its object
11. An intransitive verb that is complete
12. An intransitive verb that is also a linking verb
13. A predicate noun
14. A verb phrase
15. Three personal pronouns

52. Correct Usage

a. Read the following sentences over and over again until they sound familiar to you. Rewrite each one as an interrogative sentence.

1. (a) She lays her clothes neatly away.
(b) She laid her clothes neatly away yesterday.
(c) She has laid her clothes neatly away until

today.

2. (a) Mother is lying in the hammock.
(b) Mother lay in the hammock for an hour.
(c) Mother has lain there many times before.
3. (a) She always sets the cup in the saucer.
(b) She set the cup in the saucer yesterday.
(c) She has set the cup in the saucer until today.
4. (a) He sits at work quietly.
(b) He sat at work quietly yesterday.
(c) He has sat at work quietly until today.

b. Separate the following into three paragraphs, capitalize, and punctuate it correctly. Make an outline by naming the topic of each paragraph.

the summer days were full for the busy pilgrims in the fields there were only twenty men and a few boys to do all the work there was corn to hoe and there were gardens to weed and care for when time could be spared from this work there were barns to be built and the fort to finish the brave men worked from morning till night preparing for the next long winter the sun and the rain helped them the crops grew wonderfully and soon the hillsides were green with growing corn and wheat and vegetables when the warm days of early summer came there were sweet wild strawberries on the sunny hills a little later groups of boys and girls filled their baskets with wild raspberries and juicy blackberries from the bushes on the edge of the forest sugar was too scarce to be used for jellies and preserves but trays of the wild fruits were placed in the sun to dry for winter use.

c. After your work has been corrected write sentences illustrating properly every rule upon which you failed.

d. Use in a declarative sentence a nominative of address; a nominative of exclamation. Be careful to punctuate them correctly.

e. Use in a declarative, exclamatory sentence a broken quotation.

f. Use in an interrogative, exclamatory sentence a word showing ownership.

g. Write the names of the months of the year. Look in the dictionary for the spelling of those names of which you are in doubt.

53. Getting a Message Over

Once Daniel Webster and his brother caught a woodchuck in a trap and were about to kill it. As Daniel looked down at the poor animal cowering in fear, his heart was touched. He did not want to kill the woodchuck. This is the speech he made.

The woodchuck has as much right to life as we have. God made him to enjoy the free life of the fields and woods. He has simply eaten a few vegetables from the garden. Have we not enough and to spare? Besides, this poor fellow has only followed his nature. He has destroyed nothing except what he needed to eat. He steals because he knows no better. Many men know the difference between right and wrong, yet they do wrong. The woodchuck thinks as much of his life as we do of ours. Let us be merciful to him; then we may expect mercy toward ourselves. God gave the woodchuck his life. He only has the right to take life away.

Do you think this speech well expressed? What words used are not in your everyday vocabulary?

a. Have you ever felt strongly that some beautiful tree should not be felled, some landmark not removed, some animal past its usefulness not be killed, or that birds should not be destroyed, a punishment should or should not have been administered, a certain plan should be adopted? If so, plan a brief paragraph stating your case and giving your reasons. You will find an outline very useful. Jot down first the arguments you will use to support your case. Arrange them in order of their importance. Select an important one to get the attention of your audience and use it first. Then use the others in order of their strength, the strongest one last to leave a good impression. You will add force to your message by means of your choice and correct use of verbs and adjectives.

You are now trying to get over a message that will move some one else to your way of thinking. Of those who possess this accomplishment, W. Curtis Nicholson has said:

Those who possess this accomplishment are they who lead. They force their policies at board meetings; they sway the masses at political gatherings, town meetings, and conventions. They often control legislatures and shape the destinies of nations; they turn skeptics to believers; are masters of the weak, and, with truth and frankness as their guides, win in great battles where intellects and wills are pitted against other intellects and wills equally as strong.

When you have finished speaking, your classmates will decide upon the person who put his message over in the best way, and give the reasons for the decision. This may occasion much discussion. Therefore be prepared to state definitely upon what points you make your decision. In what way could the speech have been bettered?

Many people differ in their opinion upon the following topics. Try to convince your hearers that your opinion is right. You cannot do so unless you have facts to back it up.

1. Child labor should not be permitted on farms or in factories.
2. Every boy and girl should be compelled to get an education.
3. Playgrounds should be provided for the children in large cities.
4. Children should be compelled to save part of their earnings.
5. Every child should take part in sports.
6. The——car is the most economical car to run.
7. Our country should restrict immigration.

54. Choosing an Occupation

Doubtless by this time many of you have been thinking of what you should like to be when you grow up. As a rule, those persons who have made the greatest success in life are those who thought out carefully what they wanted to do and prepared themselves for that special work. It is possible you may change your mind later on when you have

learned more of the world, but you will work more wisely and eagerly if you begin early to select your studies and to work with reference to some particular end.

As you look at all the busy men and women around you, you will probably think that some are doing more interesting things than others. You may be so interested in what one person is doing that you question him and try to learn something about his occupation. If you feel a special interest in some one occupation, it may be that occupation is the one for you to study. Of course, if you have some talent, such as ability to draw, to sing, or to play some musical instrument, it will not be hard for you to decide.

There is no limit to the different occupations open to both men and women nowadays. The use of modern machinery, for instance, has brought to men innumerable kinds of employment, for some of which long preparation is necessary. There are almost as many things that women can do, although it is only a few years since women were welcome in the business world.

If each pupil brings in the name of the occupation in which he is enough interested to study, there will be a long list to discuss. Among the many things to be considered are, first of all, the duties of each profession. What, for instance, does a nurse have to do to be a good nurse? What must a lawyer do? a plumber? a clergyman? a machinist? When you have decided what these duties are, you must

discuss whether or not you would like to perform them and whether you are suited to such a profession.

Then, too, you must decide what are the advantages of each occupation. Is the work interesting? Does it give expression to your special ability? Is the salary good? Are the working hours reasonable? Will you enjoy the preparation? You must list the disadvantages in the same way. Compare them with the advantages and see which offsets the other.

There are many ways of finding out about all these different occupations. One of the best ways is to talk with people. You can in this way get first-hand information as to how long they were preparing for their life work, what they have to do, and many other items of valuable information.

Your parents can help you, too. You will be surprised to find how much they know about these various things if you go to them seriously. They will be very glad to talk with you, for this matter of choosing an occupation is one that they have probably long considered for you.

Books and magazines will also have much interesting and helpful material. There are many books written to advise people along this very line. Magazines frequently have accounts of men who have been successful in unusual and clever ways. You will get suggestions from these articles.

When you have done all this work, let each child write an interesting paragraph upon the occupation

he has selected. He will tell what qualifications a person must have before engaging in this occupation, what its duties are and its advantages and disadvantages. These paragraphs will be gathered into a book for which some child who can draw may make a suitable cover design. This book may then be left as a present to the next class, which will add new material to it. In this way a very valuable and useful volume of information will be started.

55. Person and Number

You have learned that such pronouns as *I*, *you*, *she* show by their form whether they are in the first person, second person, or third person. They also show by their form whether they are singular or plural; as, *I*, *we*; *she*, *they*. You also know that verbs change their form to show person and number. A short review of this follows.

Read these sentences, noticing any change in the form of the verb when the person of the subject is changed:

<i>First person</i>	<i>I am</i> strong
<i>Second person</i>	<i>You are</i> strong
<i>Third person</i>	<i>He is</i> strong

The sentences above show that there is one form of the verb *be* for the first person of the personal pronouns, another for the second person, and still another for the third person. Now review the change in the verb to show number. Compare the

singular number with the plural number by reading across the page:

	SINGULAR	PLURAL
<i>First person</i>	I <i>am</i> strong	We <i>are</i> strong
<i>Second person</i>	You <i>are</i> strong	You <i>are</i> strong
<i>Third person</i>	He <i>is</i> strong	They <i>are</i> strong

The sentences above show the change in the form of the verb for the plural number, but the same form of the verb is used in each person in the plural.

Since verbs in some instances change their form according to the person and number of their subjects, we say that verbs agree with their subjects in person and number. In other words, *am* is first person singular number; *are* is second person singular or plural number, according to the subject.

Now let us substitute a noun for a pronoun as subject. Nouns as subjects are always names of persons or things spoken of, and are in the third person, for there is no first or second person. Compare the singular number with the plural:

	SINGULAR	PLURAL
<i>Third person</i>	The man <i>is</i> strong	The men <i>are</i> strong

Verbs also agree with their noun subjects in person and number. Let us substitute the verb *sing* for *be*. Compare the plural number with the singular:

	SINGULAR	PLURAL
<i>Third person</i>	The man <i>sings</i>	The men <i>sing</i>

Though there are few changes in the form of the verb to show number, these changes are very

important, for many errors are made in the agreement of the subject and predicate.

The foregoing illustrations have been taken from verbs in the present tense. There follows a table showing the six tenses with all the changes that take place to show person and number. Look through it carefully, finding the tenses and numbers in which any changes occur in the form of the verb.

PRESENT TENSE

	SINGULAR	PLURAL
<i>First person</i>	I sing	We sing
<i>Second person</i>	You sing	You sing
<i>Third person</i>	He sings	They sing

PAST TENSE

<i>First person</i>	I sang	We sang
<i>Second person</i>	You sang	You sang
<i>Third person</i>	He sang	They sang

FUTURE TENSE

<i>First person</i>	I shall sing	We shall sing
<i>Second person</i>	You will sing	You will sing
<i>Third person</i>	He will sing	They will sing

PRESENT PERFECT TENSE

<i>First person</i>	I have sung	We have sung
<i>Second person</i>	You have sung	You have sung
<i>Third person</i>	He has sung	They have sung

PAST PERFECT TENSE

<i>First person</i>	I had sung	We had sung
<i>Second person</i>	You had sung	You had sung
<i>Third person</i>	He had sung	They had sung

FUTURE PERFECT TENSE

<i>First person</i>	I shall have sung	We shall have sung
<i>Second person</i>	You will have sung	You will have sung
<i>Third person</i>	He will have sung	They will have sung

a. The parts of the verb *be* are *be (am)*, *was*, *been*. Substitute the verb *be* for *sing*, making a chart of all the tenses.

b. Tell the person and number of the verbs in the sentences that follow. Think it out this way: *Mary sings sweetly*. *Sings* is a verb in the third person singular number, to agree with its subject *Mary*, which is in the third person singular number. *I am your friend*. *Am* is a verb in first person singular number to agree with its subject *I*, which is in the first person singular number.

I

1. He sees his mistake plainly.
2. There goes Fred's brother.
3. She has placed her work well.
4. No little girls were on the street.
5. He looks like a great goose.
6. I am happy too.
7. We are always lucky.
8. You were not at home.
9. Many families have lived here.

II

1. Two hundred children took part.
2. The improvement in the science of medicine has been great in recent years.
3. Three hundred boys and girls will play on the new open-air stage this summer.

4. There will be a small playground in the center of the block, and we shall visit it soon.

5. Each of the brave soldiers of the American army loves to salute the stars and stripes.

6. An army of red ants has waged battle against an army of black ants in their neighborhood.

III

Find in your reader ten verbs in the present tense. Show that each one agrees with its subject in person and number.

c. Tell the tense of each verb in the foregoing sentences.

d. Find three personal pronouns. Show that each one agrees with its antecedent in person and number.

BLACKBOARD WORK

Choose from your folder a composition that is written in the present tense and be ready to copy it upon the board for class study of the person and number of verbs. Select first the verb, then tell its person and number. Do this for the subject of the verb, also.

56. The Verb *Do*¹

The verb *do* is one of the most troublesome. It may be used as a principal verb.

PRESENT TENSE

I do

You do

He does

We do

You do

They do

¹ If the teacher wishes to extend the study of verbs, the lessons on mood, voice, and conjugation will be found in the Appendix as Optional Lessons 56 A, 56 B, and 56 C, pages 541-550.

PAST TENSE

I did	We did
You did	You did
He did	They did

PRESENT PERFECT TENSE

I have done	We have done
You have done	You have done
He has done	They have done

Do may be made into the negative form, as we say, by having *not* placed after it.

I do not	We did not
You do not	You did not
He does not	They did not

When this negative form is contracted, look out.

I don't	We don't
You don't	You don't
He doesn't	They don't

Do may also be used as a helper in making other predicates more emphatic.

I do try	We do try
You do try	You do try
He does try	They do try

Errors in the use of these words occur most frequently when they are combined with *not* and contracted to *doesn't* and *don't*. Even then we make no mistake when *I* and *you* are the subjects. The error occurs when the subject is a singular noun or the pronoun *he*, *she*, or *it*.

Say: *The girl doesn't wish to stay*; not, *The girl don't wish to stay*.

He doesn't raise onions in his garden, She doesn't like to run, It doesn't matter, are correct. See Appendix, page 590, for further drill.

Fill the blanks in the following sentences with *doesn't* or *don't*. Then read the sentences again, changing singular subjects to plural, and plural subjects to singular. Explain the agreement by telling the tense, person, and number.

1. — he wish to go to work in the garden?
2. — the baby look like her mother?
3. They — play fast enough.
4. — your mother need your help?
5. I think she — care for ice cream.
6. The children in our class — study history.
7. The little boy — feel well today.
8. That bird — build a pretty nest.
9. The air — seem so warm today.
10. Why — you do it today?
11. — the trees look pretty?
12. — your dog run fast?
13. — the violets smell sweet?

57. Using *Shall* and *Will* Correctly

a. The correct use of *shall* and *will* to express future time has been established by custom. These uses must be learned, and then much practice is required to make them a part of everyday speech.

Shall with *I* and *we*, and **will** with *you*, *he*, *they*, or any noun, express what is likely to happen; as,

1. *I shall go tomorrow.*
2. *We shall go tomorrow.*

3. *You will* enjoy the music.
4. *He will* be glad to go.
5. *They will* receive the letter soon.
6. The long *journey will* be tiresome.

Will with *I* and *we*, and **shall** with *you*, *he*, *they*, or a noun, express determination or a promise on the part of the speaker:

1. *I will* go in spite of the storm.
2. *We will* help them tomorrow.
3. *You shall* return the money.
4. *He shall* not come back.
5. *They shall* not be allowed to do it.
6. The *robber shall* be kept in jail.

Nearly all mistakes in the use of *shall* and *will* occur in using *will* where we should use *shall*. Say: *We shall miss the train*, not, *We will miss the train*. *Shall I come tomorrow?* not, *Will I come?* Say *Shall you enjoy the concert?* not, *Will you enjoy the concert?* because you are expecting the answer *I shall*.

The same rules apply to *should* and *would* as to *shall* and *will*, except that *should* is used with all three persons to express obligation. To express what is likely to happen, *should* is used in the first person and *would* in the second and third.

Refer to the foregoing rules and illustrations and fill the blanks in the following sentences with the helpers indicated by the word or words in parentheses at the close of the sentences:

1. — I see you there? (what is likely to happen)
2. I hope that we—— get good seats. (what is likely to happen)

3. I have promised that I —— do it. (promise)
4. You —— be tired after the journey. (what is likely to happen)
5. I —— pass the examination. (determination)
6. "He —— do as I say," said he. (determination)
7. "You —— pay for this," said the exasperated man. (determination)
8. He says that he —— come today. (promise)
9. The prisoner —— never yield. (determination)
10. We —— surely miss the boat. (what is likely to happen)

b. Write a sentence using the correct helper with the subject *we*, to denote what is likely to happen.

c. Write a question using the correct helper with the subject *I*, to denote what is likely to happen; using the correct helper with the subject *you*, to denote what is likely to happen; using the correct helper with the subject *you*, to get a promise in the reply.

58. Applied Grammar

In order to avoid errors in the agreement of subjects and predicates in person and number, it is necessary to know a few rules for exceptional cases. You have been applying two or three of these rules for some time. Name them.

Two or more singular subjects connected by *and* usually require a plural verb.

1. She and I *are* going to the country tomorrow.
2. The cow and calf *were* brought from the farm last week.

If two nouns connected by *and* name the same person or thing, the verb must be singular.

3. A gentleman and scholar *is* needed for this important position.

4. The secretary and treasurer *is* a man of great honor.

A collective noun requires a plural verb when the individuals of the group are thought of.

5. The class *are* studying their lessons in geography and history in room No. 10.

6. A herd of cattle *are* grazing in the meadow near the pond.

A collective noun requires a singular verb when the group of objects is thought of as a whole.

7. The class *is* going on a picnic trip today.

8. The committee *is* ready to make its report.

Two or more subjects in the singular connected by *or* or *nor* require a verb in the singular.

9. The man or the boy *is* on the platform.

10. Neither the river nor the lake *has* many fish.

Some nouns that are plural in form, but singular in meaning, require a verb in the singular.

11. Physics *is* a difficult study.

12. Five dollars *is* all he asked for.

Nouns modified by the adjectives *each*, *every*, *either*, *neither*, etc., require singular verbs.

13. Either boy *is* honest.

14. Every man *knows* where to go.

The indefinite pronouns *each*, *either*, *neither*, *everybody*, etc., require singular verbs.

15. Everybody is in his place.

16. Each of the boys comes often.

When two or more subjects of different number are joined by *or* or *nor*, the verb usually agrees in person and number with the subject nearest it.

17. Neither the boy nor his parents *were* present.

18. Neither the men nor I *am* guilty.

a. Copy the following sentences, choosing the correct form of the verb to be found in the parentheses, and in each case explaining your choice:

1. *The Virginians* (*is, are*) a good book.

2. The class (*was, were*) dismissed at four o'clock.

3. Either the girl or her mother (*is, are*) going in my place.

4. He and his sister (*is, are*) here.

5. Either the dog or the cat (*is, are*) with her.

6. The dog and his master (*passes, pass*) by every morning.

7. Neither the man nor the boy (*has, have*) come.

8. A mother and her two daughters (*lives, live*) in that house.

9. A man and his wife (*is, are*) sitting by the fire.

10. The camel and the jackal (*is, are*) crossing the river.

11. Either a rose or a carnation (*is, are*) suitable.

12. Neither a pen nor a pencil (*is, are*) there.

13. Our class (*was, were*) playing football at recess.

14. Bread and water (*was, were*) the prisoner's fare.

15. The man, with all his books, (*was, were*) turned into the street.

16. The boy as well as his mother (*was, were*) injured.
17. Each boy (*walks, walk*) to school.
18. Every one (*is, are*) here.
19. Each boy (*takes, take*) his books with him.
20. No flower or shrub (*grows, grow*) by the road.
21. Everybody (*comes, come*) to your party.
22. The old man, with the little dog, (*lives, live*) just over the hill.
23. The cat as well as the mouse (*is, are*) frightened.
24. The committee (*disagrees, disagree*) every time.

b. Write three sentences having subjects connected by *or* or *nor*.

c. Write three sentences having subjects with collective nouns used in the singular, and three having subjects with collective nouns in the plural.

d. Write three sentences using the nouns *each*, *one*, and *anybody* as subjects.

e. Explain the difference between the two sentences in each of the following groups. In giving your explanation show:

The tense, number, and person of verb

The number and person of pronoun

The agreement

The number and gender of pronoun

The number and gender of antecedent

The agreement

1. a. I don't know why I did it.
b. She doesn't know why she did it.
2. a. Each is entitled to his opinion.
b. All are entitled to their opinions.
3. a. He doesn't enjoy his popularity.
b. They don't enjoy their popularity.

4. *a.* None was permitted to go to his room.
b. All were permitted to go to their rooms.
5. *a.* Many are studying their lessons.
b. No one is studying his lesson.
- f. Explain the agreement of the verbs in italics with their subjects by naming:

The tense, person, number of the verb

The person and number of the subject

The agreement

Dear Philip,

Since you are studying agriculture, you probably will be very much interested in hearing about Uncle Edward and his orange ranch. He *lives* in Orange County. It is well named, for much of the best orange land in the state is here. Uncle Edward has a machine and *has taken* us about a great deal, and even though this *is* a small county we *have seen* hundreds of walnut and apricot orchards, besides great fields of beans, celery, and sugar beets.

The lemon and orange groves *appeal* to me most. They *are* so pretty, especially at this time of year. The oranges are as yellow as gold, and it is really true that we can see the snow-topped mountains while we sit out on the veranda eating oranges. When they are picked fresh from the tree, oranges are so good that I think I enjoy eating them more than I do looking at the beautiful scenery.

Uncle *takes* the very best possible care of his trees. He never neglects the orchard, winter or summer. He says this care pays. If an orchard is well treated, it makes money for you, but if it is neglected, the fruit will not be standard.

I *don't* know how long we *shall stay*. I wish it might be until spring, when the orange trees bloom. Perhaps I can persuade Mother to let me remain away from home that long.

Now *do write* often, and tell us about yourself and how you *like* your new school.

Yours affectionately,

Margaret

g. You have practiced over and over again to train your tongue to speak correctly and your ear to hear correctly the following forms: *I saw the book* and *I sang a song*, instead of *I seen the book* and *I sung a song*; also to say, *I have seen the book* and *I have sung the song*, instead of *I have saw the book* and *I have sang the song*. Perhaps your ear has become so accustomed to the correct form that you notice instantly if the wrong form is used. The study of verbs has taught you why certain forms are correct and certain others incorrect.

In the following sentences fill the blanks with the correct forms of the verbs to express past time, either with or without helpers, as the sentences indicate. The present form is in italics following the sentence. If you are not certain as to the correct spelling of the form to use with *has*, *have*, or *had*, refer to the dictionary or to your list of parts of verbs. That lesson will also give the correct form to use to show past time without the use of a helper.

1. I——you in church yesterday. (*see*)
2. The largest kittens have——all the milk in the pan. (*drink*)

3. John has——his dinner. (*eat*)
4. The janitor——the church bell on time. (*ring*)
5. Have they——to Chicago? (*come*)
6. The child——as fast as he could. (*run*)
7. Mary——to school with me. (*come*)
8. I have never——such a thing. (*do*)
9. The deer had——swiftly up the hill. (*run*)
10. John had——all the way on horseback. (*ride*)
11. The school bell has——for the dismissal of the pupils. (*ring*)
12. I——my work well. (*do*)
13. Have you——the window? (*raise*)
14. We have——him often. (*see*)
15. The clown had——the donkey around the ring. (*ride*)
16. The donkey——very fast. (*run*)
17. Have you——for the money? (*come*)
18. He has——the picture before. (*see*)

Write sentences using the correct form of *see* with the helper *has*; the correct form of *do* with the helper *have*; the correct form of *eat* with the helper *had*.

Write sentences using the correct form of *ride* to show past time without the use of a helper; of *run* to show past time without the use of a helper; of *drink* to show past time without the use of a helper.

BLACKBOARD WORK

h. Several compositions may be written upon the board for the study of the predicates. Select first the simple predicate, then the subject. Does the verb agree with its subject in person and number?

Tell the tense of each verb. Have you used the correct form of the verb for this tense?

i. Look through as many compositions from your folder as you can in the time allowed, for the agreement of the verb with its subject and for the use of the correct form. Remember that this mistake is frequently made and is a mark of ignorance or carelessness.

59. Correct Usage

a. Read the following sentences after filling the blanks with the correct form of the verbs in italics:

1. James has not——his work. (*do*)
2. I have——there already. (*go*)
3. His top has——there for weeks. (*lie*)
4. I have——the boys do it many times. (*see*)
5. Mary has——the window. (*break*)
6. We have——the ball away. (*throw*)
7. John has——it all. (*eat*)
8. They have——the ball behind the chair. (*hide*)

b. Fill the blanks in the following sentences with *them* or *those*:

1. Look at——dirty hands.
2. To whom do——books belong?
3. Will you bring——to me?
4. From whom did you buy——pencils?

c. Write a declarative, exclamatory sentence using a noun as subject with the correct helper to show determination. Write a sentence using the pronoun *we* as subject, and the correct helper to show a promise; use *I* as subject, and ask a question.

d. Tell what the words must modify, then choose the correct words to fill the blanks:

1. That coat looks——on her. (*nice* or *nicely*)
2. The dress fits her——. (*good* or *well*)
3. The apple tastes very——. (*sweet* or *sweetly*)
4. She stays very——at home. (*quiet* or *quietly*)
5. The dish cracked——today. (*bad* or *badly*)

e. Pronounce correctly the following phrases, then use them in sentences which you will read aloud:

don't you know	wouldn't you
didn't you	shouldn't you
won't you	couldn't you
haven't you	what did you
can't you	what is the matter

f. Pronounce these words, find synonyms, and use them correctly in sentences:

economical	tedious	bravery
genuine	amateur	company
contrary	boisterous	assure
recognize	admirable	arrange

60. Planning Your Own Work

For the next few lessons you may devote yourself to applying by means of composition what you have been studying in language, grammar, and composition for nearly eight years. To make this a pleasure instead of a task, think of something that is worth doing that you would like to do, of which composition is a part. There are many undertakings that call for originality in planning and carrying them

out and at the same time require the use of effective correct English. You may work as an individual doing something that you will enjoy doing alone, or you may work in groups with a leader.

1. One of the undertakings may be the writing and production of a play based upon your work in history or geography or literature. Here are a few topics that suggest action and dialogue:

The Story of the First Thanksgiving

An Incident from an Indian War

The Making of the Flag

The Departure of Washington from His Home to
Take Part in a Battle

A Surrender at the Close of a Battle

An Old-fashioned Country School

A Japanese Tea Party

A Chinese School

Scenes from "Hiawatha"

Scenes from "Evangeline"

"The Pied Piper of Hamelin"

Stories from "Robin Hood"

"Barbara Fritchie"

"Horatius at the Bridge"

"Huckleberry Finn"

"Treasure Island"

Arbor Day

You should decide before beginning to write:

The setting: Time and place

How many scenes

The characters, conversation, and action

It would be better to outline the play in some such way as shown on page 446 before you begin.

ROBIN HOOD AND ALLEN-A-DALE (see page 604)

CHARACTERS:

Robin Hood

Allen-a-Dale

Little John

Nick, the Miller's Son

The Knight

The Bride

The Bishop

Attendants, Bowmen, etc.

TIME: About 1100. PLACE: Sherwood Forest,
Nottinghamshire.

ACT I: *Scene*, the forest. *Time*, early morning.

Robin Hood concealed behind the greenwood tree watches Allen-a-Dale passing merrily by.

ACT II: *Scene*, same as Act I. *Time*, the next morning.

Robin Hood is concealed behind the greenwood tree—Allen-a-Dale entering sorrowfully is captured by Little John and Nick, the Miller's son, and brought to Robin Hood—Robin Hood questions him—he relates the sad story of his lost bride—Robin Hood asks what he will give to have his bride back again—Allen-a-Dale promises loyalty to Robin Hood.

ACT III: *Scene*, church. *Time*, later in the day.

Bishop is seen waiting for wedding party—Robin Hood enters as harper—wedding party enters—Robin Hood summons his men—Allen-a-Dale and archers enter—bishop refuses to perform ceremony—Little John puts on bishop's coat—he performs the ceremony—they all leave in great joy for the forest.

If desired, a herald may announce the play with the lines of the first verse.

You may write this play or one of your own choice.

2. Another undertaking from which you will derive much pleasure, and in doing which you will need to apply all that you have learned in grammar and composition, is a speaking contest. Did you ever attend one? Before you begin, you should decide upon the terms of the contest and leave them upon a bulletin board or the blackboard while the contest is going on.

1. Should special training by members of your family or by friends be allowed?

2. Should you receive help in wording your speech?

3. How much time should you have to prepare?

4. Should each one choose his own subject, or should a general subject be decided upon, such as "Thrift," "Safety First," "Cleaning Up," and every one speak about that subject?

5. Who will judge the winner?

6. Should a prize be offered?

7. What points in composition should be considered?

61. The Plot

We very often hear the expression "the *plot* of a story." In most short stories and novels one thing happens. This causes something else to happen, which in its turn causes still another happening, until finally the climax is reached. These series of events form the plot of a story. Often the more complicated the plot, the more interesting is the story. Select a story familiar to the class and show just how one incident leads up to a second,

how this brings about another, and so continue until the climax is reached.

a. Write briefly the plot of any story that you know.

b. Finish one of the following plots, then use it in telling a story. Be careful to have a suitable introduction, to have the events lead up to a climax, and to finish the story appropriately.

A story is often made more effective by the introduction of the conversation of the characters. If you are not sure of the punctuation of direct and indirect quotations, turn to the Index, which is in the back of the book, find the word *quotations*, and then look on the pages indicated. There you will find explanations and exercises that will help you.

The use of conversation may become very tiresome if too much is used, or if the words *said* and *asked* introduce every quotation. Perhaps the person speaking *shouted* or *demanded* or *admitted* or *suggested* something. There are over one hundred words that may appropriately introduce quotations. Each one conveys a slightly different meaning.

1. A boy is sightseeing alone in a strange city many miles from home. He discovers that he has lost his purse containing all his money and his railway ticket.

2. The children are sitting about the fire in the evening telling ghost stories. One of the boys excuses himself to get a drink. While he is away, a mysterious sheeted figure appears in the open door.

3. A boy is walking beside the elephants in a circus parade. He teases an elephant by offering it peanuts

and then eating them himself. The elephant picks the boy up in his trunk.

4. On the way home from school two boys pick up a letter giving directions for finding a place where some money is buried. The boys decide to follow the directions.

c. Perhaps you would prefer to think of your own plot. Here are a few subjects:

A Schoolboy's Prank

A Well-deserved Punishment

A Great Disappointment

The Happiest Day of My Life

A Mysterious Fire

An Amusing Incident

An Incident from Indian Life

An Incident from a Moving Picture

My Favorite Picture

In telling your story remember to stand well, to look at your audience, to make one event lead up to the other in order of time, to complete every sentence, and to close promptly after the climax. Your classmates or teacher will help you improve your story. Then you may try again.

BOOKS BOYS AND GIRLS LIKE TO READ

Crump, Irving. *The Boys' Book of Firemen.*

Miller, Joaquin. *True Bear Stories.*

Montgomery, Lucy M. *Anne of Green Gables.*

Parkman, Mary R. *Heroes of To-day.*

CHAPTER VI

VERBALS

62. Recognizing Verbals

You have already learned that verbs tell something about the subject, or, as we say, verbs *assert*. In the sentence *That farmer makes hay*, the verb *makes* asserts something about the noun *farmer*. Read this group of words: *That farmer making hay*. Does it not sound as if something were lacking to make it a complete sentence? You will surely decide that it is not a sentence, for no assertion is made. The word *making* is like a verb in expressing action, but it does not assert anything about the subject. Does this sound complete to you? *That farmer making hay wears a large hat*, or *That farmer is making hay*. In the first sentence the assertion is made by the verb *wears*; in the second sentence the helper *is* makes the assertion complete.

a. Select from the following groups of words those that contain verbs that assert and so make a complete sentence. Study the other groups of words, selecting the word that is like a verb but does not assert. This word is a **verbal**.

1. The sun is shining brightly
2. The sun shining brightly
3. The boy is standing there
4. The boy standing there

5. He is running rapidly down the street
6. Running rapidly down the street
7. The clouds are passing overhead
8. The clouds passing overhead
9. John enjoyed looking at the ocean
10. Looking at the ocean
11. I am finishing this book
12. Finishing this book
13. Answering the letter
14. Sending him to Congress
15. Smoking furiously
16. Playing down by the river

b. There are forms of the verb other than the form ending in *ing* that may express action like a verb and yet not assert. In the following sentences find the word that makes the assertion, or, in other words, tells what is done. What part of speech is it? The words in italics express action, but they are not predicates, for they do not tell what is done, or, as you have learned to say, they do not assert. They are verbals, also.

1. The hay *made* by the farmer sold for ten dollars.
2. The boy *helped* by his mother wrote a poem.
3. The children *washed* and *dressed* waited for dinner.
4. The money *stolen* from the bank was recovered.
5. The rocks *worn* round by the water were picked up by the children.
6. The lumber *piled* high by the workmen made a good hiding place.
7. The order *given* by the captain was obeyed.
8. At the next turn, we came upon a little boy *seated* upon a prancing pony.

c. In each of the foregoing sentences there is a word that makes the assertion, and another one which is like a verb in expressing action but it does not assert. In the first sentence *sold* is the verb that asserts and is the predicate. *Made* is a verb when it is used in a sentence to make an assertion, but in this sentence it does not assert, hence it is a verbal. Find the verbs in sentences 2 and 3 and make certain that you feel the difference in use between these two words. Notice that these verbals may sometimes introduce the sentence.

1. *Helped* by his mother, the boy wrote a poem.
2. *Tired* of work, the man rested under a tree.

Occasionally another form of the verb, the present form, is preceded by the sign *to* and is used to express action but not to assert. Read these sentences carefully, finding first the word that tells what is done. Then find the words that express action like a verb but are not predicates.

1. I ran to tell you first.
2. I went home to help mother.
3. She wished to sit by me.
4. She heard the birds sing. (The sign *to* is omitted.)
5. She saw the sun shine.

d. Select from the following sentences the verbals. The verbs are in italics.

1. The corn growing by the roadside *is filled* with weeds.
2. The bell now ringing *is not intended* for a fire alarm.

3. I *do* not *wish* to do that again.
4. The dress just finished *will be worn* to the girl's party tonight.
5. I *am beginning* to understand the work.
6. He *reached* home by swimming across the river.
7. The bat used in the ball game *was broken*.
8. The thief *must have entered* the house by climbing through the window.

c. From your readers select ten examples of verbals.

f. Select three sentences in which the verbal introduces the sentence.

63. Using Verbals Correctly¹

Errors occur in the use of verbals just as in verbs by completing them with the wrong from, or by using an adjective as a modifier. You have learned that some verbs require objects, some are complete in themselves, and some require the predicate nominative for complements. This is true also of verbals. A verbal with its object or predicate nominative is called a phrase. *Having helped him* is a phrase, composed of the verbal *having helped* and the object *him*. *Being hungry* is a phrase made up of the verbal *being* and the predicate adjective *hungry*. If the verb requires an object, then the verbal made from it must have an object; if the verb requires a predicate pronoun or adjective, then the verbal must be completed by a predicate pronoun or adjective. A verbal takes the same

¹ If time permits, Lessons 63 A, 63 B, 63 C, 63 D, 63 E, 63 F, on participles, gerunds, and infinitives, pages 549-561, may be taken.

modifiers as a verb. In the following sentences the verbal phrases are in italics.

a. Find examples of sentences introduced by verbal phrases. Write a rule for the punctuation of such phrases.

b. Select the word that completes the verbal and tell whether it is an object, a predicate noun or pronoun, a predicate adjective, or an adverbial modifier. Prove that the correct form has been used.

1. *Having told* her, I felt better.
2. The wind, *having blown* a gale during the night, died down in the morning.
3. I would not wish *to be* he.
4. The tramp was seen *taking* it from the child.
5. *Raising* her to his shoulder, he carried her away.
6. The boy, *standing* firmly in his place, gained his point.
7. The bell, *ringing* loudly, was heard by all.
8. The men, *looking* curiously at the stranger, decided that something was wrong.
9. The medicine *tasting* sweet was not refused.
10. *Looking* sad, the lady departed.
11. *Feeling* ill, I went home.
12. "I stood so," said the tiger, *jumping* quickly into the cage.
13. *Running* races is one of our favorite pastimes.
14. The man, *being* a thief, was arrested.
15. *Having been* a boy once, the man understood.
16. The log, *tossed* about by the water, finally lodged between the rocks.
17. *Having finished* the book, I went to play.

c. A verbal that modifies a noun is a **participle**, so called because it is a verb in form and an adjective in use. Examine the following sentences:

1. *Flying over the city*, the aviator rose to a great height.
2. *Having helped mother*, she needed rest.
3. *Shouting wildly*, Frank ran to the street.

In sentence 1, the noun *aviator* is modified by the verbal *flying*, which, because it is a verb in form and an adjective in use, is a participle. In the other two sentences select the participles and tell what they modify.

It is in this adjective use of the verbal that errors occur, by the omission of the word that the participle modifies.

Examine these sentences by finding the subject, predicate, and object. Determine whether the participle modifies any word in the sentence.

1. *Having finished reciting*, the teacher closed the book.
2. *Having broken the cup*, the tea was spilled.
3. *Laughing*, the dog ran away.

It is quite clear that it was not the *teacher* nor the *book* that had *finished reciting*, but *pupil* or *class* not mentioned. In the second sentence there is no word for *having broken the cup* to modify. In the third sentence the writer did not mean to indicate a laughing dog. The verbals in the sentences above should be changed to dependent clauses, as shown on the following page.

1. When the class finished reciting, the teacher closed the book.

2. Since the cup *was* broken, the tea was spilled.

3. While I laughed, the dog ran away.

Correct the following sentences. The participles are in italics.

1. *Waiting* for lunches, the car went without them.

2. The fire was discovered *going* down the street.

3. *Having distributed* the prizes, the program ended.

4. *Meeting* a friend, the dinner was forgotten.

5. *Having* a tooth pulled, a tardy mark was placed against him.

6. *Doing* nothing, the day went slowly.

7. *Using* good English, the contest was won.

8. *Being* good, the day passed pleasantly.

Another error frequently occurs in composition when a participial phrase is punctuated as a sentence. *Having broken the dish* does not make a complete sentence, although it contains a word that expresses action. Take your compositions from your folders and look them through for this error.

64. Applied Grammar

a. From the following composition select the verbals. The predicates are in italics.

FEEDING THE BIRDS

One day a bank swallow *was feeding* her little ones, a half dozen or so, which *were ranged* on a willow stem at the margin of the river. Every time she *flew* toward them they *set* up a vigorous calling to be fed. She *procured* her food by skimming airily over the

river and catching the insects that *rose* from its surface. Having nabbed one, she *would dart* with it to her little family, and without alighting, and scarcely pausing in her swift flight, *would thrust* it into the mouth of one of the birdkins. Thus she *fed* them one by one until she *had gone* the round of the little circle, though sometimes, oddly enough, she *would feed* the same infant twice in succession.
—From *Our Bird Companions*, by LEANDER KEYSER.

b. Find a relative pronoun and tell its use.

c. Find a participial phrase that introduces a sentence. This is one way of introducing variety into a composition. What mark separates the participial phrase from the remainder of the sentence?

d. Select two personal pronouns and their antecedents. Prove that the pronoun in each case agrees with its antecedent in person and number.

e. Find a dependent clause that modifies a verb. Observe that the least important thought is placed in the dependent clause. This is one way of adding clearness to the composition. Change the dependent clause to an independent clause. Does it carry out the author's thought as well?

BLACKBOARD WORK

f. For this exercise everyone may write upon the blackboard if there is space enough. If there is not, some may write at their seats. You may write a short personal experience upon one of the subjects at the close of this lesson, or upon one that you may

choose for yourself. So plan the details that you will be able to finish in the time assigned. Try to construct one sentence with a verbal. When you have finished, the class will find the verbals. You may make this exercise into a contest by trying to see who can find the greatest number.

g. Afterward you may select one composition and consider variety in the use of sentences. Look for these points:

1. Complete sentences
2. Kinds of sentences as to use (declarative, interrogative, etc.)
3. Kind of sentences as to form (simple, complex, compound)
4. Placing the most important thought in the independent part of a complex sentence
5. Joining two related thoughts by *and*
6. Introducing a sentence with a dependent clause
7. Introducing a sentence with a phrase beginning with a preposition
8. Introducing a sentence with a verbal
9. Using inverted order

h. In a second composition you may consider the use of exact verbs and adjectives.

i. In another you may look for the verbs and the verbals to see whether the correct pronoun has been used. Look for other uses of the pronoun also.

j. In a fourth composition discuss the details used in telling the story. Did the writer choose the most interesting details? Did he give them in the best order?

SUGGESTED SUBJECTS

Winning the Prize	A Hot Bite
One Point That Makes a	A Good Trick
Good Citizen	When Everything Went
One Rule of Health	Wrong
An Anecdote	Missing the Train ✓
A Good Joke	Just in Time
Saying Good-by	Shopping for Mother

65. Correct Usage

a. Read the following stanzas for the practice they give you in words ending in *ing*:

Fast downward they're dashing,
 Each fearless eye flashing,
 Though danger awaits them on every
 side;
 Yon rock—see it frowning!
 They strike—they are drowning!
 But downward they speed with the
 merciless tide.

—CHARLES SANGSTER

My home is on the rolling deep,
 I spend my time a-feeding sheep;
 And when the waves on high are running,
 I take my gun and go a-gunning.

b. This stanza will give you practice in words that end in *ow* and in final *d*'s, *p*'s, and *t*'s:

Let the waves of slumber billow
 Gently, softly o'er thy pillow;
 Let the darkness wrap thee round
 Till in slumber thou art drowned;

Let my tenderest lullabies
 Guard the closing of thine eyes;
 If *these* fail to make thee weary,
 Then I cannot help thee, dearie.

—FRANKLIN P. ADAMS (in *Bookman Anthology of Verse*, G. H. Doran Co.).

c. Fill the blanks with *may* or *can*:

1. Harry and I——run very fast.
2. Father,——I go with you tonight?
3. ——I have another pencil? Yes, if you——find one in the drawer. I——sharpen this one. I——write with mine. It is too short.
4. ——I get a drink?
5. Mary——read very well.

d. Fill each blank with a pronoun:

1. Did you see Mother, Father, and——at the game?
2. Did you hear that sister and——went to New York?
3. May——divide the candy among the children in this room?
4. Gertrude brought these roses for——and——.
5. It was——who lost the book.
6. The boys asked——and——to go with them.
7. It may have been——who called yesterday.
8. If I were——I would not go there at this time.
9. I thought it was her brother and——who sang.
10. Mother gave sister and——new gloves.

e. Supply the correct form of the verb:

1. The seeds of the melon——used for beads. (*be*)
2. Which one of these books——the best? (*be*)
3. Two of them——very good. (*be*)

4. Every one of the boys——jumping rope. (*be*)
5. ——they coming to help you? (*be*)
6. ——he wish to go? (*do*)
7. ——I help you? (*shall* or *will*)
8. I shall be at home tomorrow night. ——you?
(*shall* or *will*)
9. I——not to try to do it. (*ought*)
10. I stood guarding the plunder——on the dock.
(*lying* or *laying*)

f. Remember to say:

1. I am *angry with you*.
2. She looks *as if* she were pleased.
3. I think she is an *agreeable* girl.
4. I don't know *that* I can go.
5. I shall *accept* the invitation.
6. I want *to come in*.
7. I sit *behind* her.
8. Try *to come*.

g. Choose the correct word from those in italics and read the sentences correctly.

The boy, speaking (*firm* or *firmly*) *for the right, earned our respect.* The word chosen modifies the participle *speaking*. Participles require adverbial modifiers. Therefore the adverb *firmly* is the correct word to use. The sentence should read, *The boy, speaking firmly for the right, earned our respect.*

1. The boy, standing (*firm* or *firmly*) in his place, gained his point.
2. The bell, ringing (*loud* or *loudly*), was heard by all the children.
3. Tom, having acted (*foolish* or *foolishly*), was sorry.

4. The man, looking (*curious* or *curiously*) at the stranger, decided that something was wrong.

5. The boy, having been hurt (*serious* or *seriously*), was unconscious.

6. Putting on his hat (*quick* or *quickly*), he went on.

7. By working (*steady* or *steadily*), he won the prize.

8. The jackal ran up and down the shore, devouring (*greedy* or *greedily*) all the crabs.

9. The camel, swimming (*careful* or *carefully*), reached the shore.

10. "I stood so," said the tiger, jumping (*quick* or *quickly*) into the cage.

h. Refer to Lesson 57, page 434, and fill the blanks below with the helpers *shall* or *will*, *should* or *would*.

1. — I use your ruler for the measurement?
2. You — learn to be more careful.
3. The little boy — be taught how to do it.
4. — the boy make a good shelf?
5. The swing — break.
6. Aunt Mary — come tomorrow.
7. The fire — not burn the stick.
The stick — not beat the kid.
The kid — not go.
8. — Alice go with me?
9. Children — obey their parents.
10. I — study my lesson.
11. John — swim very well.
12. He — surely have made it right.
13. He — not have forgotten to close the door.
14. — I tell my sister?
15. — you take a wrap?
16. — he be obliged to repeat an oath of office?

66. Letters of Invitation

Read the following letter of invitation from Beatrice to Louise. Do you think Louise will be glad to arrange her plans so she can accept? Will she keep the secret?

Marion, Ohio

Dear Louise,

Mother and I are planning an informal farewell party Saturday afternoon for Helen, who is leaving next week for boarding school. We should like very much to have you come. Do you suppose you can arrange to be here by two o'clock?

If you should happen to see Helen, please don't mention the word "party" to her. She thinks she is coming to get a book I promised to lend her. When she comes in the door, there we shall all be to greet her.

We are eager to know whether or not you can come.

Lovingly yours,

Beatrice

August 30, 1922

a. Write the letter Louise should write in reply to the invitation. Use the same informal style that Beatrice used in sending the invitation.

b. Plan a program of the best oral work that has been given for the past month. Write a letter inviting another class (or some one else) to attend.

c. Write an invitation to your chum inviting her to a birthday party which you and your mother are planning for your next younger sister.

Occasionally a very formal party is given. Under such circumstances custom demands the use of

quite a different style of invitation and reply. Read the following:

INVITATION

Miss Janet Dodge requests the pleasure of Miss Ann Hughes's company at a Valentine party on Saturday, February fourteenth, at eight o'clock, at 1320 Maple Avenue.

ACCEPTANCE

Miss Ann Hughes accepts with pleasure Miss Dodge's kind invitation to be present at her Valentine party on Saturday, February fourteenth, at eight o'clock.

February eighth

REGRETS

Miss Ann Hughes regrets that a previous engagement prevents her from accepting Miss Dodge's kind invitation to be present at her Valentine party on Saturday, February fourteenth, at eight o'clock.

February eighth

Perhaps some time you will receive a very formal invitation to a party—that is, the one who invites you will use her own name instead of *I*, and follow the form in the invitation above. If you receive such an invitation and wish to accept, good usage requires that you reply in the same form. That is, you use your own name, in speaking about yourself, instead of the pronoun *I*. If you cannot accept the invitation, you send *regrets*, which means that you send a note like the one above.

d. Pretend that you have received a formal note from a friend inviting you to her birthday party. Make a copy of the note you received. Write an acceptance, then write regrets.

You will find that printed or engraved invitations and announcements are always in this form.

67. An Appeal in Poetry and in Prose

The beautiful poem "In Flanders Fields," which is given on page 466, was written for a very definite, inspiring purpose. It was in the fields of Flanders that some of the most terrible fighting of the World War occurred. There thousands and thousands of fine, brave men gave up their lives. In what lines does the author tell this?

The author of this poem was a soldier who finally gave up his life, also. He knew what it meant to be full of strength, ambition, and the joy of living. He continually saw how terrible it was to die in battle. Read the lines in which he arouses in us the *feeling* of the joy of living and the great sadness of sacrificing one's life.

As dreadful as it might be for so many to die, the author felt that there was one thing sadder. In what lines does he tell this?

In what lines does he tell his real purpose in writing the poem? Was the purpose accomplished?

In what other poem in your text did an author arouse the feelings of the people to such an extent that they acted as he desired?

Find in the Appendix of your book Lincoln's Gettysburg Address. Show, by reading the lines in which he appeals to the people to consecrate themselves to the unfinished cause for which the dead had so bravely given up their lives, that he set forth much the same idea that John McCrae expressed in his poem of Flanders fields.

We are told that, when Lincoln had finished speaking, a perfect silence lay upon the great audience. His words had so moved men and women that they stood speechless. The Civil War has long been over, but today as we re-read the speech we, too, are moved with a feeling of patriotism. Can you tell what it is about these works that so arouses our feelings?

IN FLANDERS FIELDS

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place, and in the sky,
The larks, still bravely singing, fly,
Scarce heard amid the guns below.

We are the dead; short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe!
To you from failing hands we throw
The torch; be yours to hold it high!
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

—JOHN MCCRAE (in *Punch*)

68. Reviewing a Book

By this time you must have read many books. Prepare to tell the class about one of them. Let your first topic tell whether or not you enjoyed the book and why. Under your next topic tell an incident from the book that will carry out your opening statement of like or dislike. When you have finished speaking, your classmates will discuss your talk on the basis of these points:

Was his talk convincing?

Was it well prepared?

Did he use any incorrect expressions?

Did he complete every sentence?

Has he overcome the *and-a*, *well-a* habit, if he had it?

Did he use any particularly apt words or phrases?

Did he add variety by beginning any of his sentences with a phrase or a clause?

BOOKS BOYS AND GIRLS LIKE TO READ

Dowd, Emma C. *Polly of the Hospital Staff.*

Fox, John. *The Little Shepherd of Kingdom Come.*

Hawes, Charles B. *The Mutineers.*

Riis, Jacob A. *Hero Tales of the Far North.*

Singmaster, Elsie. *When Sarah Saved the Day.*

Stevenson, Robert Louis. *Treasure Island.*

Wister, Owen. *The Virginian.*

CHAPTER VII

ADJECTIVES AND ADVERBS

69. The Adjective

In the following description the adjectives are in italics. Notice how large a part they play in making word pictures—over one-third of the words in the paragraph are adjectives.

Each of *these* fairies was about *the* height of a *cambric* needle. They were quaintly dressed. *The* ladies wore *quilted silk* gowns and *broad brim* hats with *tiny* feathers in them. *The* gentlemen wore *curious little* knickerbockers with *silk* coats, *white* hose, *ruffled* shirts, and *dainty cocked* hats.

Adjectives that describe are called descriptive adjectives. In addition to descriptive adjectives in the paragraph above, there is an adjective, *these*, that points out, called a demonstrative adjective. You must give such adjectives some attention to prevent errors when you use them to modify *kind* and *sort*. Look for *this kind* and *that kind*, *these kinds* and *those kinds*, in the Index and write original sentences containing them.

The, *a*, and *an* are adjectives that point out. They are called articles. Be careful to use *an* before a noun beginning with a vowel sound.

Pronouns that modify nouns by showing ownership become possessive adjectives. Here are some of

them: *his, my, her, their, our, your, its*. The only one concerning which you may become confused when writing is *its*. These sentences are both correct: *Its* edge was very sharp. *It's* my knife. Explain why.

Many of the so-called indefinite pronouns, such as *each, every, no*, also become adjectives when used to modify nouns. This is another time when you should prove your ability to help yourself by finding the indefinite pronouns on page 375 and using as many of them as possible as adjectives. Since these adjectives must be referred to by the correct pronoun in the same way as indefinite pronouns, you must be careful in writing your sentences. It would be well to read your sentences aloud, thus giving your classmates an opportunity to check your work.

a. In the following sentences supply an appropriate adjective, or a pronoun of the same number, or both. Some one will place upon the blackboard the sentences in which there is a choice of adjectives. You may try the effect of the different adjectives suggested by the class upon the clearness of expression. Can you change the thought entirely by the use of different adjectives?

1. I spent a —— day with my cousins.
2. —— kind of work is difficult for me.
3. Each child may bring —— paper to the desk.
4. Few people brought —— lunches.
5. John gave an orange to —— one of —— playmates.
6. —— child should correct —— own composition.

7. Do you enjoy——kinds of games?
8. Every——patriot serves——country.
9. There were sandwiches of each of——sorts.
10. A——lamp, with a——shade, stood beside the——table.
11. I found several specimens of——kind of leaf.
12. I will read you the——part of his letter.
13. He was a——old man.
14. There I was startled to see what I took to be a——man, with——beard and——hair, pursuing a——butterfly with——wings.
15. I took a few more steps and saw a——cottage near a——stream. In the——glade I saw Mary and Martha picking——flowers.

70. The Comparison of Adjectives¹

Examine the adjectives in the following sentences:

1. Mary has a *large* apple.
2. John has a *larger* apple.
3. Harry has the *largest* apple.

Large, *larger*, and *largest* are forms of the same adjective, expressing three degrees of size.

Large tells the kind of apple. *Larger* indicates the same kind, only to a greater degree when compared with the first apple. *Largest* indicates that the object has the most of that quality when compared with the other two.

The simplest form of the adjective is called the **positive degree**.

¹ For the classification of adjectives refer to Lesson 70A, Appendix, page 561.

The form that shows a higher degree of a quality is called the **comparative degree**.

The form that shows the highest degree of a quality is called the **superlative degree**.

Study carefully:

POSITIVE	COMPARATIVE	SUPERLATIVE
fat	fatter	fattest
tall	taller	tallest
strong	stronger	strongest
bright	brighter	brightest
calm	calmer	calmest

From the study of the words above find what letters must be added to a word in the positive degree to form the comparative degree. Then write a clear statement telling how the comparative degree is formed.

What letters must be added to the positive degree to form the superlative degree? Write a statement telling how the superlative degree is formed. Follow the rules you have made, and write the three degrees of these adjectives: *warm, ripe, large, fast, proud, sweet*.

Do you remember the rule for spelling the plural of nouns ending in *y*? If not, turn to page 610 on which these rules are explained, then write the comparison of *happy, sorry, lovely, manly, merry, lucky, mighty, worthy, weary, jolly*.

Some adjectives of two syllables, and most adjectives of more than two syllables, are compared by the use of *more* or *most*, or *less* and *least*, as in the sentences at the top of the next page.

1. John is a *studious* boy. (positive)
2. Mary is *more studious* than John. (comparative)
3. Alice is the *most studious* of all. (superlative)
4. Mary is *less studious* than John. (comparative)
5. Alice is the *least studious* of all. (superlative)

Sometimes the comparative degree shows a less degree, and the superlative degree the least degree, of a quality; as, *little, less, least*.

The sentences below show a third way of comparing adjectives. As the comparison is irregular, it must be committed to memory.

1. Mary is a *good* girl.
2. Alice is a *better* girl.
3. May is the *best* girl of all.

Some adjectives express qualities that do not change in degree; as, *wrong, dead, superior, round, square*; hence they should not be compared. However, convenience sometimes demands such forms as *more perfect, straighter, roundest*. The correct usage in such words can be learned by careful study of the dictionary and of the best authors.

COMPARISON OF IRREGULAR ADJECTIVES

POSITIVE	COMPARATIVE	SUPERLATIVE
good } well }	better	best
bad } evil } ill }	worse	worst
much } many }	more	most

POSITIVE	COMPARATIVE	SUPERLATIVE
little	less	least
far	farther	farthest
near	nearer	{ nearest next
late	{ later latter	{ latest last

a. Compare the adjectives *wonderful*, *famous*, *beautiful*, *pleasant*, *careful* by prefixing *more* or *most*.

b. Tell the degree of the adjectives in italics in the following sentences, then write the other two degrees. Use the following form:

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
studious	more studious	most studious

1. The gardener, being *honest*, was asked to care for my house.

2. London is the *largest* city in the world.

3. The tramp eating in the kitchen is most *ungrateful*.

4. This is a cool, *shady* place to play.

5. She is the most *beautiful* of the sisters.

6. You were the *shortest* in the group.

7. In the race for first place George runs *faster* than his big brother.

8. The girl, being the *youngest* of the sisters, remained at home.

9. The decorations, having been provided by a florist, were very *pretty*.

10. That *great* man chose wisely.

11. The *poor* boys' clothes were badly worn.

12. Many *good* children step softly.
13. The *little* boy, badly frightened, *ran* away quickly.
14. The *old* flag, torn in many places, still flies.
15. *Many* classes elected their officers for the coming year.

REVIEW

c. Select illustrations of verbals; of verbs that are in the third person singular number. Prove that they agree with their subjects.

d. Select ten nouns. Give the rule for forming the plural. How many different uses of nouns can you find?

e. Select the pronouns. Give the use in the sentence and the case of each.

71. Using Imaginative Comparisons

There are many ways of making descriptions clearer, more beautiful, or more forceful. Read this paragraph:

He was a small, white, round little man; and when he came rolling down the deck in his white linen suit, his face beaming from its white frame of close-cropped hair and beard, he was not unlike one of his own round white little pills, except that their sweetness stopped on the outside and his went clear through.

Notice that the author has compared the ship's surgeon with one of his own little round white

pills. A surgeon and a pill are quite unlike except in one or two particulars, which the author mentioned. What are they? Such an imaginative comparison is called a **figure of speech**. The special figure in which two things, unlike except in one or two particulars, are compared is a **simile**. Not every comparison is a simile. If you say, *He talked like his brother*, you would not be using a simile, though you did make a comparison, for the two brothers are much alike in many ways.

Poets may indulge in similes much more freely than the writer of prose. Turn to the poems in the Appendix and find examples that you think beautiful, clear, or forceful. Read again the paragraphs for examples of similes. Sometimes the comparison is implied, without the use of the words *like* or *as*. Do you find any such? They belong to the figure of speech called **metaphor**, which is much used in our daily conversation. Instead of speaking in a matter-of-fact way, we say: "Mother Nature is using her sprinkling can"; "Jack Frost is making a visit"; "He has fire in his eye"; "He is running for office." Watch the speech of your classmates for such familiar metaphors as "My heart was in my mouth"; "I flew down the street"; "Her eyes fairly danced."

Take several compositions from your folders and look them through for instances in which you might use a comparison that would make a clearer or more beautiful picture.

72. Variety in Expression

You have tried the effect of using some simple, some complex, and some compound sentences, to keep your compositions from sounding monotonous. There are other ways of adding variety to your sentences.

Examine the following ways of expressing the thought *dark-eyed boy*:

<i>Prepositional phrase</i>	boy <i>with dark eyes</i>
<i>Clause</i>	boy <i>who had dark eyes</i>
<i>Word</i>	<i>dark-eyed</i> boy
<i>Verbal phrase</i>	boy <i>having dark eyes</i>

a. In the following sentences change the adjectives in italics to phrases or clauses and rewrite the sentences. Which sentence better expresses the thought?

1. The *one-eyed* horse picked his way slowly down the street.
2. A small *dark-haired* lady brought me home.
3. The speaker was a *fine-looking* man.
4. The garage had a gayly painted *tin* roof.
5. The *industrious* boy usually wins his way where others fail.

b. Use the following words in sentences, first as adjective word modifiers, and then as prepositional phrases, verbal phrases, and finally as clause modifiers: *idle*, *wise*, *joyous*, *wealthy*, *experienced*.

In the following selections try the effect of changing the adjectives in italics to descriptive clauses. Does it affect the clearness or force of the sentence?

Try changing the phrases in italics to words. Did the author choose the best way of arranging words, phrases, and clauses? Many people are born with the ability to arrange their modifiers to the best advantage, but nearly everyone can develop some ability by observing the work of good authors.

1. At length we stopped before a very *old* house bulging out over the road; a house with *long, low lattice-windows* bulging out still farther, and beams *with carved heads* on the ends bulging out too, so that I fancied the whole house was leaning forward, trying to see who was passing on the narrow pavement below.

2. Our *little* fish had grown to be a great, fine salmon of *twenty-two pounds weight*, shining like a new tin pan, and with rows of the loveliest round black spots on his head and back and tail.

c. Clearness and vigor of style are sometimes secured by means of placing the adjective after the verb. In the following sentences place the adjective before the noun it modifies and observe the effect. Search among your books of poems and stories for examples of this position of the adjective modifier. Observe carefully the punctuation.

1. A quiet, quaint boy was *Demi*, serious yet cheery.

2. Both had round, rosy *faces* rather sunburnt and pug *noses* somewhat freckled.

3. Among them was a *boy* like a sun-ray, slender and quick.

4. The whole *tree* sparkles cold and white.

5. A *woman*, white-aproned and frail-faced, was bustling about her morning business.

73. Making Word Pictures

You will be interested in studying more in detail just how skillful writers use adjectives in making word pictures. Washington Irving wrote the following description of one of his characters. In the first sentence he starts the imagination along the line he wishes it to go, and in the following sentences carries out that idea by the use of descriptive adjectives carefully chosen.

The cognomen of Crane was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame was most loosely hung together. His head was small and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weather-cock, perched upon his spindle neck, to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine descending upon the earth, or some scarecrow eloped from the cornfield.--From *The Sketch Book*, by WASHINGTON IRVING.

In the preceding paragraph select the adjectives that carry out the idea of the likeness to a crane. Find synonyms for these words and substitute them for the adjectives Irving used. Have you added to or taken from the clearness or exactness of the picture?

In the following paragraph observe that the author has made a clear picture of Traddles, not only by the use of descriptive words, but also by the choice of exact verbs and verbals in telling an incident. Read first for appreciation, then for descriptive adjectives, verbs, and verbals. Substitute synonyms for descriptive adjectives; observe the effect.

TRADDLES

In a tight, sky-blue suit that made his arms and legs look like German sausages, or roly-poly puddings, Traddles was the merriest and most miserable of all the boys. He was always being caned, and was always going to write to his uncle about it, and never did. After laying his head on the desk for a little while, he would cheer up, somehow, begin to laugh again, and draw skeletons all over his slate before his eyes were dry.

He was ~~very~~ honorable, Traddles was, and held it as a solemn duty in the boys to stand by one another. He suffered for this on several occasions; and particularly once, when Steerforth laughed in church, and the beadle thought it was Traddles, and took him out. He never said who was the real offender, though he smarted for it next day, and was imprisoned so many hours that he came forth with a whole churchyard full of skeletons. But he had his reward. Steerforth said there was nothing of the sneak in Traddles, and we all felt that to be the highest praise.— From *David Copperfield*, by CHARLES DICKENS.

The following paragraphs from one of Ruskin's stories show the effect of describing by contrast.

Notice that the beauty and strength of the younger brother and the ugliness and weakness of the older brothers are made more vivid by being contrasted. Observe that the author uses many descriptive phrases, clauses, and even sentences.

Schwartz and Hans, the two elder brothers, were very ugly men, with overhanging eyebrows and small dull eyes, which were always half shut, so that you couldn't see into them, and always fancied they saw very far into you. They lived by farming the Treasure Valley and very good farmers they were. They killed everything that did not pay for its eating. . . . They worked their servants without any wages, till they would not work any more, and then quarreled with them, and turned them out of doors without paying them. . . . They had heaps of gold lying about on their floors, yet it was never known that they had given so much as a penny or a crust in charity.

The youngest brother, Gluck, was as completely opposed, in both appearance and character, to his seniors as could possibly be imagined or desired. He was not above twelve years old, fair, blue-eyed, and kind in temper to every living thing. He did not, of course, agree particularly well with his brothers, or rather they did not agree with him. He was usually appointed to the honorable office of turnspit, when there was anything to roast, which was not often; for, to do the brothers justice, they were hardly less sparing upon themselves than upon other people. At other times he used to clean the shoes and floors, and sometimes the plates, occasionally getting what was left on them, by way of

encouragement, and a wholesale quantity of dry blows, by way of education.

Select the descriptive words, phrases, clauses, and sentences in the first paragraph, and find the opposite of each in the second paragraph. Do you find that in one description a single word will bring out the meaning, while in the other paragraph the author uses a phrase, a clause, or a sentence in describing the opposite quality? The ability to choose the most telling expression, whether word, phrase, or clause, is one of the characteristics of a great writer, and the work of such an author, other things being equal, is a masterpiece.

You will not be expected at once or perhaps at all to write as well as the authors whose work you have just read, but you should know that by reading good literature and observing how it is written you may improve your own composition very materially.

You may give your classmates a description of some person in whom you are interested. Perhaps it is an old man who passes your home every day; it may be a queer old janitor; a tramp who came to the kitchen door; a child who is ill; an inquisitive small boy. Think of the details that make the person different from other persons. Remember that well-chosen, interesting details are as necessary to an interesting description as to an incident. To improve the form of your work try to make use of some of the newer facts you have learned: the use of a variety of sentences—simple, complex,

and compound; the use of the subordinate clause for the less important facts; the use of phrases or clauses to introduce sentences; the use of inverted order of the subject and the predicate; the use of an adjective after the noun modified if it does not sound affected; and last, but not least, the use of well-chosen adjectives and exact verbs.

74. Using Suitable Adjectives

In the following paragraphs are blanks which you will fill with adjectives from the lists at the close. Be careful to choose the adjective that most suitably fills the blank. When every blank is filled, all the adjectives will be used.

This was a very —— camp from that of the night before in the cool and —— pine woods. The —— song of frogs, like the tremolo note of a whistle with a pea in it, rang up from the riverside before the sun was down. In the —— dusk, —— rustlings began to run to and fro among the —— leaves; from time to time a faint —— or —— noise would fall upon my ear; and from time to time I thought I could see the movement of something —— and —— between the chestnuts. A profusion of —— ants swarmed upon the ground; bats whisked by, and mosquitoes droned overhead. The —— boughs with their bunches of leaves hung against the sky like garlands; and those immediately above and around me had somewhat the air of a trellis which should have been wrecked and half overthrown in a gale of wind.

faint	chirping	growing
shrill	large	fallen
swift	different	cheeping
indistinct	long	silent

——dust rose from our feet and flowed away. Our two shadows—mine deformed with the knapsack, hers comically bestridden by the pack—now lay before us clearly outlined on the road, and now, as we turned a corner, went off into the——distance, and sailed along the——clouds. From time to time a——wind rustled down the valley, and set all the chestnuts dangling their bunches of foliage and fruit; the ear was filled with——music, and the shadows danced in tune. And next moment the breeze had gone by, and in all the valley nothing moved except our——feet. On the——slope, the——ribs and gullies of the mountain were faintly designed in the moonshine; and——overhead in some——house, there burned one——window, one——spark of red in the——field of——nocturnal coloring.

whispering	lighted	warm	sad
monstrous	ghostly	huge	hot
traveling	square	high	
opposite	mountainlike	lone	

It was his own room. There was no doubt about that. But it had undergone a ——transformation. The walls and ceiling were so hung with——green that it looked a——grove; from every part of which ——, ——berries glistened. The——leaves of holly, mistletoe, and ivy reflected back the light, as if so many——mirrors had been scattered there;

and such a —— blaze went roaring up the chimney, as that —— petrification of a hearth had never known in Scrooge's time, or Marley's, or for many and many a —— season gone. Heaped up on the floor, to form a kind of throne, were turkeys, geese, game, poultry, brawn, —— joints of meat, —— pigs, —— wreaths of sausages, mince-pies, plum-puddings, barrels of oysters, —— chestnuts, —— apples, —— oranges, —— pears, —— twelfth-cakes, and —— bowls of punch, that made the chamber dim with their —— steam.

living	surprising	perfect	bright
delicious	seething	immense	luscious
gleaming	little	mighty	dull
juicy	cherry-cheeked	winter	red-hot
great	sucking	long	crisp

75. Applied Grammar

a. You may now apply your knowledge of comparison of adjectives to making your speech correct.

Observe the use of the comparative and superlative degrees of the adjectives in these sentences:

1. John is *stronger* than *Mary*.
2. John is the *stronger* of the *two*.
3. John is the *strongest* boy in school.

Notice that when a comparison is made between two persons or two things the comparative degree is used; also when *more* than two things are compared, the superlative degree is used.

Fill the blanks in the sentences on page 485 with the correct forms of the words in italics at the close.

In the first sentence two things are being compared, therefore you must use the comparative degree, which is *stronger*.

1. They decided that the wind was the——of the two. (*strong*)

2. John is the——of the two boys. (*tall*)

3. Mary is the——girl in her class. (*tall*)

4. She is the——of the three sisters. (*old*)

5. This baby is the——of the twins. (*pretty*)

6. This pencil is the——of the two. (*short*)

7. This place is the——comfortable of the two.
(*more or most*)

8. This book is the——of the two. (*good*)

9. Which of the two girls is ——? (*tall*)

10. Which paper is ——, John's or mine? (*good*)

11. My class includes ——girls than boys. (*more, most*)

12. Of all the girls, she is the——. (*pretty*)

13. He walked ——quietly of all the children in the room. (*more, most*)

b. Supply the correct word to complete the verb or verbal, the correct word to modify the verb or verbal, or the correct form of the verb or verbal:

1. We gathered the sheep at last into the barn, hurrying ——along in the darkness. (*swift*)

2. The words, spoken ——, were plainly heard. (*quiet*)

3. Looking around ——, he finally discovered it.
(*quick*)

4. Having fastened the gate ——, he felt ——.
(*secure—safe*)

5. Being ——, the apple was thrown away. (*bitter*)

6. I would not enjoy marching ——. (*she—her*)

7. My father thought I was ——. (*he—him*)

8. The burglar, having been——, made plans to escape.
(*see*)

9. Having wept——, the child now felt better.
(*bitter*)

10. I would not wish to be——. (*she—her*)

11. A letter written——is a pleasure to receive. (*good—well*)

12. The engine, turning——, pulled the load. (*slow*)

13. The boy, having been——, won the contest.
(*choose*)

c. Plan a paragraph on one of the following topics. Those who wish may write in a matter-of-fact way; others may use imaginative language. When the compositions are read aloud, decide which one makes the listener feel as the writer felt, and the means used in producing the effect.

Caught in the Storm

The First Spring Day

A Thing of Beauty

Hearing a Christmas Carol

A Crowded Corner

A Search by Night

Building Castles

My Reward

My First Concert

Winning the Game

The Bonfire

My Greatest Scare

76. Correct Usage

a. Read these sentences over and over until they sound familiar to you:

1. This rose is the *prettiest* of all.

2. Which do you like *better*, my book or Mary's?

3. John is the *heavier* of the two.

4. There are three boys here. Do you wish to speak to the *oldest one*?

5. This apple is the *ripest* of the three.
6. Have you ~~or~~ Mary the *larger* number of dolls?
7. I like the white carnation *better than* the red ~~one~~.
8. She is *as much to blame as* I am.
9. John is *as tall as* his brother.

b. Custom makes it incorrect to use two negatives in the same sentence. One cannot say correctly, *He doesn't know nothing*, for *doesn't* contains one negative and *nothing* a second one. It is correct to say: *He doesn't know anything*, or *He knows nothing*.

In the following sentences fill the blanks correctly, by avoiding the use of double negatives. How many of the sentences can you read in another way?

1. He didn't tell——.
2. I haven't had time for——.
3. The water is——warm enough for swimming.
4. Don't wait for——.
5. There isn't——time to study spelling.
6. I can't do——about it.

c. Use in original sentences the following words:

teach	learn	let
would have	hardly	off
between	among	into
it's	whose	theirs

d. Use in sentences:

he and I
him and me
him and her
you and he

Grace, you, and I
Harry, you, and me
Harry, him, and me
you, him, and me

e. Fill the blanks in the sentences:

1. He and his sister——here. (*be*)
2. Either the dog or the cat——with her. (*be*)
3. Neither the man nor the boy——coming. (*be*)
4. A mother with her two daughters——in that house. (*be*)
5. The camel and the jackal——crossing the river. (*be*)
6. Both a man and his wife——sitting by the fire. (*be*)
7. Either a rose or a carnation——suitable. (*be*)
8. Neither a pen nor a pencil——there. (*be*)

f. After you have learned the correct pronunciation of the following words, practice them until you are perfectly familiar with them:

toward	column	attacked
library	February	apricot
affectionately	governor	usually
laboratory	umbrella	geography

77. Business Letters

Harry, who was looking for work, read the following advertisement in the morning paper:

WANTED—BOY 16, GOOD PENMAN, QUICK
at figures; references. III Tribune.

On page 489 is the reply he wrote. Will the employer know by the information given whether Harry has had the proper training to fill the position satisfactorily? Did he write the letter *accurately* with regard to the placing and punctuation of the parts, spelling, and sentence completion? Did he use a *clear, concise, businesslike* style?

REPLY TO ADVERTISEMENT

2102 Kenwood Avenue
Chicago, Illinois
June 30, 1922

111 Tribune Office
Chicago, Illinois

Dear Sir:

I have read in the "Chicago Tribune" your advertisement for an office boy, and I wish to apply for the position.

I am sixteen years of age, a graduate of the Clinton Elementary School, and I have had in addition three months' work in Parker's Business College. In both schools my record in penmanship and arithmetic is good. The principal of Clinton School, Mr. A. W. Davis, 324 First Street, and Mr. John Hall of the Business College have given me permission to use their names as references.

Yours respectfully,
Harry Miller

a. Answer the advertisement for work during vacation given below. Do not forget that penmanship, punctuation, sentence structure, and spelling play an important part in helping one to obtain a position.

BOYS—10, BRIGHT, ABOVE THE AVERAGE, age 12 to 14, for work during vacation, \$6 to \$9 to start, splendid opportunity for advancement. Address Mr. Canning, Room 300, 333 S. Dearborn, Chicago, Ill.

78. Accuracy in Business Forms

Here are some business forms that you should know how to write without making a single error. Prepare to write them from dictation. When you have finished, open your book and correct your work. If you have made a mistake, try again and again until you no longer make that mistake.

BILL FOR LABOR AND MATERIAL

SPRINGFIELD, ILLINOIS, August 3, 1918

D. R. JONES

To JOHN MORSE

To 6 hours labor @ 25 cts	\$1.50
" 10 lbs. seeds @ 3 ¹ / ₂ "	.35
" 100 lbs. fertilizer @ 8 cts	8.00
	\$9.85

RECEIPT

CHICAGO, ILLINOIS, June 25, 1918

Received of James Thompson, one and 15/100 dollars (\$1.15), in full of account to date.

D. J. ROBINSON

BANK CHECK

	Chicago, <u>July 3</u> 191 <u>5</u> No. 1967
Illinois Trust & Savings Bank 2-16	
Pay to the order of <u>E. O. Marshall</u>	\$ <u>3</u> ⁵⁵ / ₁₀₀
<u>Three and 55/100</u>	Dollars
<u>Edward E. Marshall</u>	

A few problems in writing a business letter follow. Solve as many of them as your progress shows are necessary to make you proficient in this work.

a. Write a receipt for class dues paid by a classmate. Instead of "in full of account to date" say for dues for the year ending June 26, 1923.

b. Write a receipt for money received for the Red Cross Membership Fee. Sign your own name as chairman of the Red Cross Committee.

c. Write to Marshall Field & Company, Chicago, Illinois, inquiring about a flag for your school. State as clearly as you can the size wanted, the material, as silk, woolen, or cotton, and whether standard or ropes are required. Inquire about the price and the cost of shipping.

d. Write an order for the flag, inclosing a Post Office Money Order in payment.

e. Write a note acknowledging the receipt of the flag. Thank the company for their prompt attention to your order.

f. If something is needed for your school, such as catalogs for seeds or for athletic supplies, books, etc., get correct names and addresses and write the letter. The one who writes the most satisfactory letter may inclose it in an envelope, address, and mail it.

g. Write to Headquarters, Boy Scouts of America, 37 South Wabash Avenue, Chicago, Illinois, for a camping outfit for your troop. Order a mess tent 12×20; 4 tents 8×12; 8 cook tents; 1 cooking outfit. Send check signed by the scout master of your troop.

AFTER 5 DAYS RETURN TO
FRANK PEACOCK
318 S. CLARK STREET
CHICAGO, ILL.

Mr. Frank B. Jones
2416 Front Street
Toledo
Ohio

OUTSIDE ADDRESS

h. Examine the arrangement of the different parts of the address on the envelope on page 492. Notice that there are no marks of punctuation at the ends of the lines. Address envelopes to inclose the letters suggested in exercises *b*, *c*, *d*, and *g*.

i. Write to the editor of a magazine, inclosing a check for the renewal of a subscription. Inform him of a change in your address. Be careful to give the old address as well as the new one. Begin your letter: *I inclose in this letter —*.

j. Look through the advertising pages of a newspaper until you find the advertisement of a position you would like to fill and for which you have the qualifications. Write a letter applying for that position.

k. Write a letter to H. G. Bowen and Sons, New York City, asking for a catalog giving prices and description of a radio outfit. You saw the advertisement in the *Saturday Evening Post*.

79. A Review of Adverbs¹

In the following sentences select the adverbs and tell whether they modify adverbs, adjectives, verbs, or verbals:

1. Turning the corner suddenly, I came upon a very old man.

2. We rose softly, spoke quietly, and escaped unnoticed.

3. He would threaten loudly, but punish mildly or not at all.

¹For classes of adverbs and the adverbial objective, see Appendix, Lessons 79A and 79B, pages 565-568.

4. I did so very gingerly.
5. We were too hungry to fish any longer.
6. His heart was much softer than his creed.
7. This is the very earliest memory I can recall.
8. Dropping the gun very quickly, I climbed the tree.
9. How happy we all were!
10. My father's farm had a spring in nearly every field.
11. Being exceedingly overheated, the old man fell to the ground.
12. Seizing the axe by the handle, he savagely smashed it over the ice.
13. The horse had begun to kick viciously before his master arrived.
14. The lecturer gave us exceedingly good advice.

BLACKBOARD WORK

Make interesting sentences, by supplying adjective and adverb modifiers in the sentences below. Supply words, phrases, and clauses. Exchange places, and draw one line under adjective modifiers and two lines under adverb modifiers. Place the figure 1 over the word modifier, the figure 2 over phrase modifiers, and the figure 3 over clause modifiers.

1. Father was cautioning the children.
2. The boy walked.
3. The lady sang a song.
4. The grocer delivered the apples.
5. The horse stopped.
6. A lion roared.
7. Trains carried people.
8. Sailors found lands.
9. The girl grew serious.
10. Teeth gnawed the rope.

80. Comparison of Adverbs

When adverbs have the forms of comparison, they are compared the same as adjectives. In the following selections, compare the adverbs and adjectives in italics, if they will admit of comparison.

1. The Austrians had advanced still *nearer*. Through the smoke their contorted faces could be seen, and amid the noise of the firing were heard their savage cries, insulting, calling for surrender, threatening slaughter. Some soldiers, *terrified*, drew back from the windows, but the sergeants drove them *forward again*. But the fire of the defense was weakening, and discouragement appeared on all faces.

2. Montezuma, the king of the Aztecs, was one of the *richest* rulers in history. How *much* gold and silver he had no one really knew. Stories of his *wondrous* wealth, and of the *marvelous* city in which he lived, were told to a young man named Hernando Cortés. Cortés was a Spaniard who came from Spain to Cuba, in search of adventure. When he heard these stories about the great wealth and other wonderful things to be found in Mexico, he decided to gather a band of followers and invade the country.

3. The rising wind began to howl *mournfully* amid the cliffs, and the sea, *hitherto* so silent, to beat *heavily* against the shore, and to boom, like distress guns, from the recesses of the two deep-sea caves. We could hear, too, the beating rain, now *heavier*, now *lighter*, as the gusts swelled or sank; and the intermittent patter of the streamlet over the deeper cave, now driving against the precipices, now descending *heavily* on the stones.

81. Applied Grammar

a. It is not correct to use *more* or *most* with adverbs that are already in the comparative or superlative degree. Fill the blanks in the following sentences with the correct form of *good*, *unkind*, *bad*:

1. He writes —— compositions than I do.
2. That was the —— thing he has done.
3. John is —— today.

b. Be careful to distinguish between *there* as an adverb and *there* as an expletive. In the following sentences find the subject substantives in the usual way. Are they the same in both sentences?

1. A little girl was hurt.
2. There was a little girl hurt.

In the first sentence the subject comes first, as it usually does. The second sentence begins with *there*, followed by part of the predicate, the subject, and the remainder of the predicate. In such sentences *there* as an introductory word adds nothing to the meaning, and is an expletive.

c. Find the predicate verbs and subject substantives in the sentences below:

1. There were two boys passing by.
2. There are some sad days in all lives.
3. There is a man at the door.
4. That pupil laid the new book there upon the table.
5. The pioneer had built a log house there for a home.

d. It is incorrect to use an adverb to modify a noun, or an adjective to modify a verb. Why?

Choose the correct word in the sentences that follow. A verbal requires an adverbial modifier, and the same kind of complement as a verb.

1. Closing the door (*hasty* or *hastily*), he departed.
2. This orange tastes (*sweet* or *sweetly*).
3. Mother, feeling (*ill* or *illy*), went to bed.
4. The engine worked so (*bad* or *badly*) that we were late.
5. I can climb that pole (*easy* or *easily*).

c. It is not correct to use two negatives. Fill the blanks in the following sentences:

1. I didn't tell——.
2. I never told——.
3. I haven't——to say.
4. I didn't go——.

f. Be careful to use an adverb according to its meaning. Look for these words in the dictionary, then prove that they are correctly used:

1. He is *most* industrious.
2. She is *almost* well.
3. He *lives* near me.
4. He is *nearly* here.

82. Correct Usage

a. Read the sentences that follow until they sound familiar to you. You have already learned why they are correct.

1. He sings better than I do.
2. Of all the children, he tries the hardest.
3. I didn't tell anybody.
4. I didn't find anything.

5. I haven't anything to tell.
6. I didn't go anywhere.
7. He ran quickly all the way.
8. This medicine tastes bitter.
9. The boy, having acted foolishly, was sorry.
10. He is most industrious.
11. He is almost well.
12. She lives near me.
13. They are nearly here.
14. The wind howled dreadfully.

b. Copy the following sentences, choosing the adjective or adverb as the meaning requires:

1. He ran (*quick* or *quickly*) all the way.
2. John does (*splendid* or *splendidly*) work.
3. That apple tastes (*bitter* or *bitterly*).

c. Fill the blanks in the following sentences with the correct pronouns. Use a large variety.

1. Where is——?
2. She sent these to Alice and——.
3. Was it Alice who rang the bell? No, it was——.
4. Who did it? ——.
5. Divide this evenly between Frank and——.
6. She scattered the seeds among——.
7. Was it——who fell from the horse?
8. Please bring Alice and——to me.
9. Is this book——? No, it is——.
10. Did you give——away?
11. I should not wish to be——.

d. Fill the blanks in the following sentences:

1. It looked——he was first.
2. Learn to do——your mother does.

3. He thought he could sing——his brother does.
4. He is the——man I have ever known.
5. This is the——flower of them all.
6. He is the——of the two.
7. John is——than James in his studies.
8. Today is——than yesterday.
9. This is——than that.

83. A Special Edition of Your Paper

If your talks in class have been interesting, you may wish to preserve them by publishing a special edition of your paper or magazine. The editor may be chosen by means of a contest in writing an appropriate editorial for the paper. Here is a suggestion:

Our country has a large foreign population. Many of these foreigners have become citizens. We can help them to be better citizens by becoming acquainted with their manners and customs.

The editorials may be read to the class and a vote taken to decide which one is best, or the decision may be left to a committee. The following points should be considered in making a decision:

- Is the editorial convincing?
- Is it interesting?
- Did the author begin interestingly?
- Did he stick to the point?
- Did he close strongly?
- Did he use correct English?

Your experience in bringing out a paper will help you in preparing for the special edition. Recall that experience by referring to page 340.

CHAPTER VIII

PREPOSITIONS AND CONJUNCTIONS

84. The Prepositions

Prepositions consisting of only one word are classified as **simple prepositions**; as, We ran *into* the yard; Italy lies *beyond* the Alps.

Those consisting of more than one word are **compound prepositions**; as, John let the dog *out of* the kennel. I will succeed *in spite of* repeated failures. William went to war *in place of* his brother.

In the foregoing sentences *into* and *beyond* are simple prepositions; *out of*, *in spite of*, and *in place of* are compound prepositions.

Some words are either adverbs or prepositions; as, He ran *down* the road. The man went *down* before help arrived. In the first sentence *down* is a preposition, having for its object the noun *road*. In the second sentence *down* is an adverb. A preposition is always distinguished from an adverb by its object. However, some words usually prepositions may be parts of simple predicates; as, The fainting girl *came to* suddenly.

Prepositions with their objects are prepositional phrases. Examine the following sentences showing the uses of prepositional phrases:

1. *About midnight* a man crept stealthily away *from the temple*. (Prepositional phrase as adverbial modifier.)

2. The man *on the wall* looked eagerly toward the sea.
(Prepositional phrase as adjective modifier.)

3. *Over the fence* is out. (Prepositional phrase as subject.)

4. *On the whole*, I think I shall do it. (No use in the sentence, except for emphasis.)

5. I cannot tell you until *after the ball*. (Prepositional phrase as object of preposition "until.")

In each of the following sentences point out the prepositions, tell whether they are simple or compound, and state the use of the prepositional phrase in the sentence.

1. Alone and quietly he made his way through woods and over mountains, not daring to tell who he was.

2. I came to speak with you in regard to my son.

3. The stroke came like a thunderbolt out of a clear sky.

4. Will you go instead of me?

5. In other words, she is too busy to go.

6. Many troopships have returned from over seas.

7. The driver drew up when the big touring car came into view.

8. This work cannot be dispensed with.

9. Other ways exist besides through me.

10. The curfew tolls the knell of parting day,

The lowing herd winds slowly o'er the lea,

The ploughman homeward plods his weary way,

And leaves the world to darkness and to me.

11. As near to the gates of the city he rode,

While the sun of September all brilliantly glowed,

The good clerk discovered, with eyes of desire,

A mulberry tree in a hedge of wild briar;

On boughs long and lofty, in many a green shoot,
Hung large, black, and glossy, the beautiful fruit.

12. Downward through the evening twilight,
In the days that are forgotten,
In the unremembered ages,
From the full moon fell Nokomis.

85. Correct Usage

a. Read the following sentences until they sound familiar to you. You will remember that the object of a preposition is always in the objective case.

1. The bird flew *into* the cage. (change of place)
2. The bird hopped upon the perch *in* its cage.
3. We arrived *at* the station early when we went *to* that city.
4. Martha lives *on* Pacific Street.
5. I divided the candy *among the children* in my class.
6. I divided the orange *between Martha and Eleanor*.
7. My desk is *different from* yours.
8. He sits *behind* Jack; I sit *back of* Tom. (not *in back of*)
9. The tramp came *out of* the vacant house.
10. I copied my lesson *from* hers. (not *off of*, or *off from*)
11. She sits *beside* me.
12. I have this one and two more *besides*. (not a preposition)
13. They called *upon Mary and me*.
14. The leader assigned that work *to Jack and me*.
15. They divided the job *between Harry and me*.
16. We live *behind Mary and her*.
17. He won the marbles *from Fred and him*.
18. Mother sent *for Betty and me* to wash the dishes.

b. Choose the correct word from those in parentheses and read the sentences correctly:

1. She went (*to* or *into*) the house for her hat.
2. This part of town will be improved (*to* or *at*) the expense of the other.
3. Our family will live (*in* or *at*) San Francisco (*in* or *on*) Clay Street.
4. We live (*back of* or *in back of*) the lake.
5. John fell (*off of* or *from*) his horse.
- c. Avoid using *hardly*, *scarcely*, *only*, and *but* with a negative. Say *can hardly*, *can scarcely*, *had only*, *cannot help*; as,

1. I could scarcely hear the speaker.
2. I can hardly realize that you are going.
3. I cannot help admiring her pluck.
4. I had seen her only once.
5. I didn't see her once.

d. Fill the blanks with the correct form of *lie*, *lay*; *sit*, *set*; *rise*, *raise*:

1. I —— the coat where it had been —— since yesterday.
2. Will you —— the books here?
3. As soon as we —— down to rest, the children —— down their hoes.
4. When he —— the shades, he saw the sun ——.
5. As soon as I ——, I —— the table.
6. The water had —— ten feet while we —— asleep.
7. The boy —— his hand, —— from his seat, and —— the window.
8. While the bread ——, Mother —— the table, and I —— the freshly ironed clothes away.

86. A Story-Telling Program

So far nearly all your stories have probably been true accounts of your own experiences. Perhaps you are now ready to add details from your own imagination to make your stories more lively and entertaining. It may be that you are able to construct stories from your own imagination. Three exercises follow. Select the one that you can do best and prepare a story for the class. Try to do your part toward making this story hour the best one you have ever had.

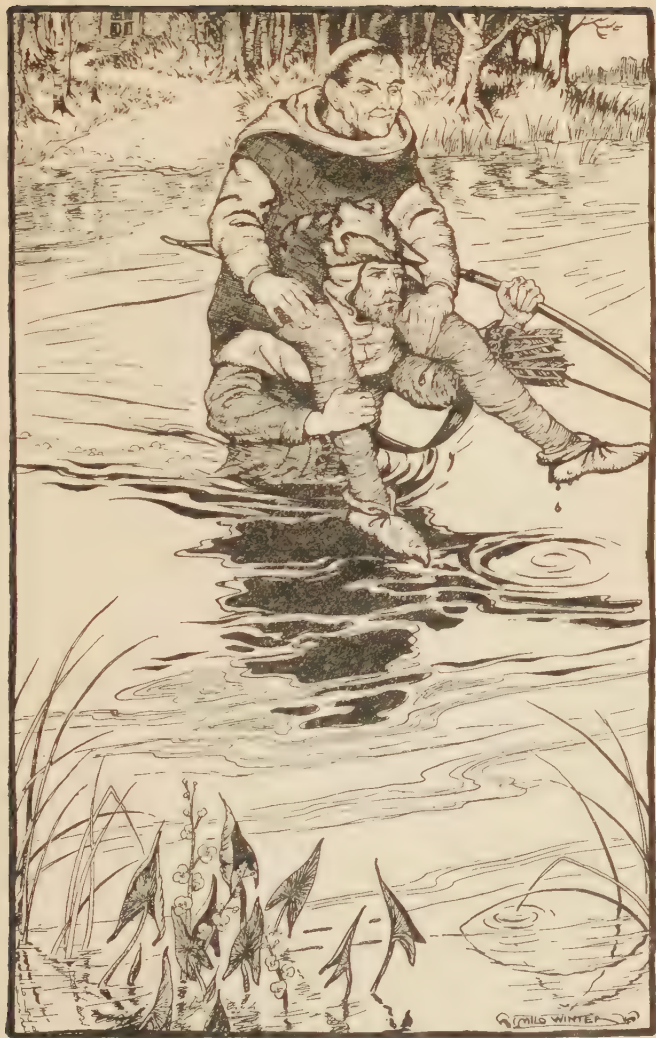
a. Tell the class a true personal experience suggested by one of the following subjects:

Heard on the Telephone
A Queer Mistake
A Narrow Escape
How I Kept a Secret
A Joke Turned on Me
When the Clock Stopped
My Greatest Scare

b. Tell the class an experience of some one else, adding from your own imagination any details that will enliven your story.

c. Tell an imaginary story with a subject of your own choosing, or one suggested by the picture on the opposite page.

Perhaps you would enjoy conducting this period as a meeting of your English club. Make yourself familiar with the correct method of doing this by reviewing Lesson 3, page 275.



87. A Story Poem

You have already learned that a story may be told in poetry as well as in prose. Re-read Lesson 33, page 89, about the introduction, body, climax, and conclusion of a story, then find the parts in the story poem. Re-read also Lesson 61, page 447, about the plot of a story, then tell briefly the plot of the poem. When you have become familiar with it, read the poem once more, observing that the author has enlarged upon this plot by giving interesting details. Notice also the definite adjectives, verbs, and verbals the poet has used in making you feel as the soldiers felt.

THE SONG OF THE CAMP

"Give us a song!" the soldiers cried,
The outer trenches guarding,
When the heated guns of the camps allied
Grew weary of bombarding.

The dark Redan, in silent scoff,
Lay, grim and threatening, under;
And the tawny mound of the Malakoff
No longer belched its thunder.

There was a pause. A guardsman said,
"We storm the forts tomorrow;
Sing while we may, another day
Will bring enough of sorrow."

They lay along the battery's side,
Below the smoking cannon; —
Brave hearts, from Severn and from Clyde,
And from the banks of Shannon.

They sang of love, and not of fame;
Forgot was Britain's glory:
Each heart recalled a different name,
But all sang "Annie Laurie."

Voice after voice caught up the song,
Until its tender passion
Rose like an anthem, rich and strong, —
Their battle-eve confession.

Dear girl, her name he dared not speak;
But, as the song grew louder,
Something upon the soldier's cheek
Washed off the stains of powder.

Beyond the darkening ocean burned
The bloody sunset's embers,
While the Crimean valleys learned
How English love remembers.

And once again a fire of hell
Rained on the Russian quarters,
With scream of shot, and burst of shell,
And bellowing of the mortars!

And Irish Nora's eyes were dim
For a singer, dumb and gory;
And English Mary mourns for him
Who sang of "Annie Laurie."

Sleep, soldiers! still in honored rest
Your truth and valor wearing:
The bravest are the tenderest, —
The loving are the daring.

Be ready to recite the preceding poem or to tell the story in your own way. Try to make your audience feel as the poet made you feel when you read the poem.

OPPORTUNITY WORK

A story told in a poem is sometimes spoken of as a ballad. Long, long ago in the times when there were no papers, or books, or magazines as there are now, men wandered about from place to place entertaining the people with songs and stories. Some of their stories were of true events: of war, of hunting, of visits to strange lands. At other times they were of supersitions, or legends, or traditions that had been handed down by word of mouth through many generations. Frequently simple anecdotes of family life or of well-known characters suggested the story, which might or might not be true.

These stories were often told in rime and chanted to the music of the harp. Sometimes the people beat time by stamping their feet upon the ground. Occasionally the people joined in the refrain. Many of these old songs, or ballads as we call them, have been preserved through all these years. Here is a stanza from one of them showing a refrain in which the people joined. Have you ever heard it sung?

There were three ravens sat on a tree,
Downe, downe, hay dow, hay downe,
There were three ravens sat on a tree,
With a downe,

There were three ravens sat on a tree,
They were as black as they might be,
With a downe, derrie, derrie, derrie,
downe, downe.

It must have happened that youth and maiden as they went about their work improvised ballads, which, if they pleased the people, were remembered and repeated or sung generation after generation. Some of these old ballads were brought over when the first settlers came to West Virginia, and there, away back in the hills, they have been preserved much in their old form. Perhaps your teacher will read several of these for you during the morning program, or you may get Katharine Lee Bates's *Ballad Book* from the library and read them for yourself. You will probably enjoy the ballads of Robin Hood and his merry men as told in *Robin Hood and His Merry Men* by Maude Radford Warren.

After you have read these ballads a number of times, the rhythm may so appeal to you that you will wish to write one of your own. The ballad, as you have seen, always tells a story. It has all the parts of a short story.

A group of children once wrote a ballad as a club project. They decided to write upon a historical topic. Before they began their composition, they read very carefully as much as they could find in their books upon the subject. At a club meeting one pupil started the ballad by composing a line, which was written upon the board and discussed.

If it was accepted, another line was added by some one else, and so on until the story was completed. In the meantime many children grew impatient with the slowness of progress on account of the discussion and composed their own ballads at home. Here is one of them:

WASHINGTON CROSSING THE DELAWARE¹

Our Washington, so brave and true,
With his poor soldiers, just a few,
Did cross the icy Delaware,
'Twas such a dangerous trip to dare.

It was on Christmas Eve, so cold,
But Washington was very bold.
The Hessian troops were feasting gay
Upon this memorable day.

The foe was taken by surprise
Just as the sun began to rise.
And when our army they did see
They were too scared to even flee.

So Washington did capture them
And saved the land with but few men,
And now here ends my stirring tale,
You'll surely like it without fail.

The test of your success is the pleasure others receive from hearing your ballads read. Each pupil may prepare to read his ballad. The class will then decide upon the best one and tell why it is best. Much of the charm of the ballad lies in the reading.

¹Composed by Eva Bradshaw, aged ten years.

88. Talking about Manners and Customs

Every family has certain customs and traditions. . Frequently some of these customs have been brought from a foreign country and are very quaint and unusual.

Some families, for instance, have their Christmas tree on Christmas morning, others on Christmas Eve. Some families have no tree at all, but hide the presents, for which the children search.

Easter customs are particularly interesting. Some children always hunt for bright-colored eggs which their mothers have dyed and hidden. Did you ever stop to think that wearing new clothes on Easter Sunday is a very widespread custom?

Every boy wishes to have firecrackers and make as much noise as he can to celebrate Independence Day. Do all countries observe this same custom?

On April Fools' Day, nearly every one enjoys playing a practical joke. Who has not felt foolish when he stooped to pick up a dime, only to see it move, as if by magic, from under his fingers?

We observe many more customs that help to make the year bright and interesting. Do you not think it would be enjoyable to tell in class of some unusual custom, or of some custom that is observed in an unusual way?

To prepare for this occasion, make an outline which will show the order of the facts you will talk about. While you are speaking you may give your outline to some classmate or to the teacher, who will afterward report as to how closely you followed

it. To make your talk as enjoyable as possible observe the following points:

- An interesting topic
- An interesting first sentence
- Every sentence complete
- Sticking to the point
- Telling facts in order
- Closing promptly
- Using correct speech
- Looking interestedly at your audience
- Standing erect

When the speaker has finished talking, discuss the talk from the standpoint of interest. Did he tell all you wished to know? Did he make it clear? Afterward discuss each point mentioned above.

89. The Conjunction

You have learned that certain conjunctions join words, phrases, and clauses of equal rank, that is, they have the same use in a sentence. Conjunctions such as *and*, *or*, *but*, and a few others, join elements used as subjects, predicates, objects, or modifiers.

Mary and John ate oranges. (*And* joins words used as subjects.)

Mary peeled and ate the oranges. (*And* joins words used as predicates.)

The papers were found in the desk and on the table. (*And* joins prepositional phrases used as adverbial modifiers.)

I asked Mary to help me and by her aid I found the money. (*And* joins two principal clauses.)

Conjunctions used to connect words, phrases, or clauses having the same use in the sentence are called **coördinate conjunctions**.

Other conjunctions connect dependent clauses with independent clauses. They are **subordinate conjunctions**. Some of these are: *although, because, if, though, than, whether*.

Since the clauses connected by coördinate conjunctions are of equal rank, the sentences formed must always be compound sentences. Likewise, when subordinate clauses are joined to principal clauses, the sentences resulting must always be complex.

In each of the following sentences select the coördinating conjunctions and the subordinating conjunctions. Name the clauses connected. Tell whether they are of the same use in the sentence, or whether one is principal and the other subordinate. Name the kind of sentence.

1. I have not called since the day I saw you.
2. He had no sooner returned than he was away again.
3. In winter we walked across lots over the snow, but in summer we went around by the road.
4. I cannot go, for it is raining.
5. After I had grown to be a boy of twelve years, I had a strange adventure.
6. Please do as Mother says.
7. They will come if they can.
8. My taste for books began early, but my taste for good books grew gradually.
9. The bell rang before I reached school.
10. Unless you work hard, you will not succeed.

11. Although the boys practiced diligently, they did not win.

Some subordinate conjunctions modify verbs, adjectives, or other adverbs and also connect clauses. They are **relative adverbs**. Such adverbs are: *after, how, since, until, when, where, while, why*.

1. They were out for the evening, when the telegram arrived.

2. When the days are long, the farmers work until seven.

3. How I escaped, I cannot tell.

Some conjunctions are used in pairs; as, *either—or; neither—nor; both—and; not only—but also*. Conjunctions so used are **correlative conjunctions**.

a. Classify the conjunctions in the following selections; tell what they connect and the kind of sentence.

1. A man and a boy came to town with their donkey.
2. We keep a horse and a cow.
3. The horses jumped and ran away.
4. To throw accurately or to catch well requires skill.
5. In rowing boats or paddling canoes he was equally efficient.
6. We shall go to her house today or tomorrow.
7. Is this book mine or yours?
8. Lilies and roses grow in my garden.
9. They are wise men and women.
10. Give me either one or the other.
11. Did she seem happy or sad?
12. We can go skating when mother comes back.
13. There will be time to make candy if we hurry.
14. It began to rain while we were in the store.

15. We shall look for shells when the tide goes out.
16. Both you and he have had many opportunities to learn to write well and to read correctly.
17. Shall we submit to tyranny, or shall we sell our birthright of freedom?

90. The Punctuation of Longer Sentences

Now that you have had more practice in reading and in writing, and have a clear understanding of what a sentence is, you may wish to write longer and more complicated sentences. When you do this, you will need to know more about punctuation marks to make the meaning of your sentences definite and clear. What you make clear by changing your voice in reading and in speaking, you make clear in writing by means of punctuation.

Sometimes a comma is used to separate the parts of a compound sentence and sometimes a semicolon is used. You will learn first when to use a comma.

Use a **comma** to separate the clauses of a compound sentence when the clauses are reasonably short, when they are connected by *and*, *but*, *or*, *nor*, or *for*, when the clauses do not contain commas. Remember to apply three tests before omitting the comma between the clauses of a compound sentence. The following sentences will make this rule clear:

1. The sweaters have arrived, and one of them has been given to me. (This compound sentence contains

two clauses, both clauses are reasonably short, and neither one contains commas. In this case the clauses are separated by a comma.)

2. A lost hat made me late for school, but I could not go without it. (This compound sentence contains two reasonably short clauses connected by *but*. Neither clause contains commas, hence a comma correctly separates the two clauses.)

If the clauses of a compound sentence are closely related in thought and are very short, the comma is sometimes omitted:

3. I rode a white horse and Martha rode a black one.
4. The hens cackled and the roosters crowed.

When a complex sentence is introduced by a subordinate adverbial clause, the clauses are separated by a comma:

1. When the dog saw me, he went wild with joy.
2. When I was a boy, I enjoyed camping.

When an adjective clause gives additional information, it is separated from the remainder of the sentence by a comma or commas. When it points out one of many, no comma is required:

3. Three of my brothers, whom you all know, are older than I. (The clause *whom you all know* gives additional information, but is not necessary to the sentence.)
4. The boy that wins the game will be excused from school. (The clause *that wins the game* points out which one of the boys. The thought of the sentence would not be the same if it were omitted.)

You no doubt have noticed the semicolon (;) and perhaps have already learned its use, for it is largely through a wide acquaintance with books that you will acquire the ability to use good sentence structure and correct punctuation.

The **semicolon** is used:

1. To separate the clauses of a compound sentence when they are long, or when they contain commas, or when the connective is omitted:

The story to which he referred was new, clever, and entertaining; and it was short enough to be read in an hour. (One clause of the compound sentence contains commas, therefore the clauses themselves are separated by semicolons).

He is too rash; he is too excitable; he is too quick.
(Connectives are omitted.)

2. *Yes* and *no* may be followed by a semicolon to show that these words have the significance of an independent clause:

Yes; that is the correct form of the verb.

No; do not touch it.

The **colon** (:) is used:

1. Before a long quotation, address, or speech.

He wrote: "I have no doubt that I was right in the conversation we had. We had discussed the subject in class last week."

2. After *as follows* introducing a statement.

The directions are as follows: Walk three blocks to the north, cross the river, turn to the right, and ring the bell at No. 106.

3. After the salutation of a business letter.

Dear Sir: Gentlemen:

The **dash** (—) is used:

1. To denote a sudden change of thought.

How difficult—how almost impossible—it is for him to force himself to utter a word upon the topic that oppresses him.

I may find a use for it some day. If I do—well, I'll use it.

2. Before a word to emphasize it.

Was he, too, — unhappy?

a. Write sentences illustrating the different uses of the semicolon, colon, and dash.

b. Find illustrations of these uses in your reader.

c. Take your compositions from your folder and revise as many as you can in the time allowed for the punctuation of compound sentences.

91. Applied Grammar

Errors occur in the use of the compound sentence from the joining of unrelated clauses by *and*, from the use of the wrong connective, and from the omission of the punctuation or the use of the wrong punctuation. Frequently a child writes such a sentence as this: *This is a hot day and I shall buy some ice cream*, when she means to say: *Since this is a hot day, I shall buy some ice cream*. The two clauses are not of equal weight. The important thought is: *I shall buy some ice cream*; the explanation

is: *The day is hot.* Remember that *and* joins only related ideas of equal weight; ideas expressed in similar form—word is connected with word (*John and Mary* are going); phrase is connected with phrase (*In the morning* and *at night* I brush my teeth); independent clause is joined to independent clause (*Dinner is over* and *the children are in bed*); dependent clause is joined with dependent clause (*The men who left their homes* and *who fought for freedom* deserve great honor).

For a time you will need to give close thought to your use of connectives. Through reading good literature and hearing well-spoken English, you will learn much. Here is one type of mistake that you may have made: *It is time to prepare dinner, and the vegetables have not yet come.* This is incorrect, for the clause *the vegetables have not yet come* does not give an additional thought, but a contrasting thought. Use the conjunction *but* to join contrasting clauses. Correct the sentence in this way: *It is time to prepare dinner, but the vegetables have not yet come.*

The worst fault of all is that of separating with a comma clauses that should be separated with the period or the semicolon. Examine this sentence closely, for it contains a blunder that you, no doubt, often make: *John fought on alone, that was what gave him the medal for bravery.* These two ideas are closely related in thought. They should be made either into two simple sentences, or into a compound sentence in which the connective is

omitted. In this case a semicolon should be placed between the two clauses. Corrected, the sentence will read: *John fought on alone. That was what gave him the medal for bravery; or John fought on alone; that was what gave him the medal for bravery.* Such a mistake is spoken of as the **comma-fault** and shows that the one who makes it does not understand the structure of sentences.

a. As an exercise you may construct correct sentences to illustrate the uses of connectives mentioned in this lesson. Remember, however, that it is in writing sentences in your regular work to which thought must be given.

b. Go through your compositions and correct all errors in the use of connectives, and in the punctuation of clauses. Be certain to give at this time the major part of your attention to the comma-fault.

92. Correct Usage¹

a. Avoid using *like* to connect two clauses. *Like* is a preposition, not a conjunction. Use *as* *if* instead.

1. Correct: He looks *like* me.

2. Correct: He looks *as if* he were ill.

b. Be careful to use the correct form of the pronoun after *than* or *as*:

3. John is taller than *I* (am tall).

4. She sings as well as *he* (does).

5. I saw him before (I saw) *her*.

¹ For the interjection, see Appendix, Lesson 92 A, page 568.

c. Try to avoid using *which* to refer to an entire clause or an entire sentence. Use a single word, such as *act*, *decision*, *fact*, or *conclusion*, instead. Say: *The referee decided in my favor—an act which pleased me*; not *The referee decided in my favor, which pleased me*.

d. Fill the blanks in the following sentences:

1. She walks like——. (pronoun)
2. He walks——he were tired. (*like or as if*)
3. Mary is older than——. (pronoun)
4. She works harder than Mary and——. (pronoun)
5. I like Fred better than——. (pronoun)
6. John tries as hard as—— (*I or me*).
7. She is more thoughtful than——. (pronoun)

e. How would you correct this sentence: *John made up his mind that he would work harder, which made it possible for him to graduate?*

f. Choose the correct word and read the sentence:

1. *Telling* Grace and (*I or me*) is against the rules.
2. *Looking* (*eager or eagerly*) at the food, the dog remained at his master's side.
3. The sick man, *remaining* (*quiet or quietly*), was left alone.
4. It is often hard for an active boy to *remain* (*quiet or quietly*).
5. The thunder, *sounding* so (*loud or loudly*), frightened the children.
6. To be polite is better than to *appear* (*polite or politely*).
7. The boys, *watching* the baby and (*her or she*), fell downstairs.

8. The corn, *growing* (*rapidly* or *rapid*), repaid our efforts.

9. The clouds after the storm was over *looked* (*beautiful* or *beautifully*).

10. After our long run in the snow I *feel* (*warm* or *warmly*).

11. I should not like to *be* (*he* or *him*).

g. Read these sentences again and again to train your ear and your speech. If you habitually use these phrases correctly, ask for something else to do. It would be a waste of time to do something you already do well.

1. Can this really be *he*?

2. This candy is for *you* and *me*.

3. The principal was sure that it was *we*.

4. What has happened between *you* and *him*.

5. *Whom* did you see?

6. *Each* is expected to contribute *his* share.

7. *Can* you *hear* what she is saying? Yes, I *can hear*.

93. A Test in Grammar

You have now come to the close of your book. Have you merely gone through every lesson with the feeling that it is one more task finished, or have you seen in every lesson an opportunity for making your speech, both oral and written, more effective? What you learn from a book depends largely upon the attitude with which you approach it. Test your ability and your knowledge by means of the following exercises.

a. Copy the following passage, dividing it correctly into sentences and supplying all necessary capital letters and punctuation:

ROBIN HOOD'S JOURNEY

they set out for london two or three days before midsummer day robin hood carrying a bag of gold under his long robe while little john and will scarlett carried dried venison and cakes many miles of their way lay through forest lands but it seemed to them that no trees they saw were so beautiful as those of their own sherwood forest sometimes a deer ran by them and then they wished for their bows and arrows now and then they passed through little hamlets and always the villagers were talking of the prince of aragon and of the contest after a time the little hamlets became more frequent a sign that they were coming closer to london many and many a time had robert earl of huntington ridden over that road on a battle horse but robin hood who walked was just as happy as the earl had been when they came in sight of the river thames he pointed out interesting landmarks to little john who had never been to london presently they saw a gray haze which later turned into the buildings of london—castles and huts mills and smithies shops and booths all shining in the bright sunlight.—From *Robin Hood and His Merry Men*, by MAUDE RADFORD WARREN.

b. Supply as predicates in each of the sentences at the top of page 524 the correct form of the verb *be*. Prove that you are correct by naming the person and number of the subject and the person and number of the predicate.

1. The products of China —— tea, silk, and rice.
2. Either my speedometer or the mile post —— wrong.
3. It seems that neither he nor they —— right.
4. The family —— eating dinner just now.
5. —— you glad to be there yesterday?
6. The oldest children in this room —— doing the best work.

7. John with all his friends —— here.

c. Supply the correct pronoun to fill the blanks and prove that your answer is correct by naming in every case the use of the pronouns in the sentence and the case. Use other pronouns than *it* or *you*.

1. Mother and —— have decided to go to Shasta.
2. It was —— whom you wished to see.
3. Her plans for the week-end included Mary and ——.
4. —— did you tell?
5. May I divide the work between John and ——?
6. To —— shall I apply?
7. They asked —— girls to the party.
8. She gave her cousins, Grace and ——, the preference.
9. This is ——, not ——.
10. Am I the person —— you asked?
11. I should not like to be ——.

d. Fill the blank with an adjective or an adverb, and prove that your answer is correct by naming the part of speech of the word modified.

1. She is the —— girl of all.
2. John is the —— of the two boys.
3. This apple tastes ——.

4. Did I do——in the test?
5. Plunging——, the ship passed over the bar.
6. Feeling——, John was sent home.
7. Try to write more——.
8. I hope you do not feel——.

e. Choose the correct form of the verb to fill each blank in the following sentences:

1. The wind——merrily through the trees. (*blow*)
2. He purposely——out of tune. (*sing*)
3. Have you——your work neatly? (*do*)
4. The valley has been——there since the beginning of time. (*lie*)
5. When we——, we discovered that the river had——two feet. (*rise* or *raise*)
6. John——the ball with his whole strength. (*throw*)
7. She has——the chair where I always——. (*set, sit*)
8. Have you——kitty her supper? (*give*)

f. Fill the blanks with *shall* or *will* and explain your choice:

1. —— I put the kettle on?
2. He——be happy to come.
3. You——do as you are told.
4. I——reach the top or die in the attempt.
5. They——let us know tomorrow.

g. Fill the blank with the correct preposition:

1. He divided the flowers——Mary and Nell.
2. Shall I put the hat——its box?
3. The little boys scattered the pennies——the children.
4. This dime is different——that one.
5. The children waited——their playmates to begin.

6. My hat is —— the car.
7. Will you go —— the city with me?

h. Finish these sentences with the correct form of the pronoun *I*, *he*, or *she*:

1. You can sew as well as ——.
2. I tried to arrive later than ——.
3. Mary is happier than ——.

i. Select the verbs from this composition and name the tense of each. Give principal parts of each one.

A *beautiful* Yosemite maiden was loved by a young brave *who* was *valiant* and *strong*. The maiden's parents had consented to her marriage and many *valuable* presents had been given to *them*.

The brave, with several other Indians, went into the high *mountains* to hunt game for the feast. Just at sunset he was to shoot an arrow into the valley. The Indian maiden waited *patiently* all day. Now the sun had gone down, and yet there was no signal or arrow from the mountains *above*. She waited all night, but *early* in the morning she ran swiftly up the steep mountain side, fearing that some terrible fate had come to her lover.

She walked to the cliff, where she saw the footprints of the warrior. Nearing the edge, she was startled to see that the cliff had given away, and *far below* was the form of the loved one. She summoned help by building a fire on the cliff. When the Indians arrived, she, too, had fallen down to the ledge beneath, and had gone to the Happy Hunting Ground with her lover.

j. Tell the part of speech and construction in the sentence of the words in *italics*.

k. Select the pronouns. State their person, number, gender, and case. Name the antecedent of each pronoun.

l. Point out the simple, complex, and compound sentences. Name one adverbial clause; name one adjective clause.

m. Find a verbal ending in *ing*; one preceded by *to*. How are these verbals completed?

94. How Well Can You Speak?

First, make a list of the points in good composition that you learned in the seventh grade. Add to this list those points that you learned in the eighth grade. Next, choose a subject. It should be an incident in your own life. If you cannot think of one at once, perhaps the list on page 528 will help you. Having determined the incident, decide upon the details that will best bring out the point of your story; then arrange these details in the right order. Make this into an outline. You may have this outline in your hand when you tell the story, but you should glance at it only occasionally or not at all. Be careful to think your story through sentence by sentence, for you will wish to do your very best.

When you are called upon to tell your story, hand your list of points to the teacher. She will check off those points upon which you have been most successful and return the list to you.

SUGGESTED SUBJECTS

My Pony (or other pet)
An Unexpected Gift
A Harmless Prank
How I Earned Some Money
An Incident of the Circus Parade
Excitement in the School Yard
An Act of Kindness
The First Christmas I Remember
Why I Changed My Mind
The Hottest Night of Summer
How We Had to Hurry
My Poorest Report Card

95. How Well Can You Write?

You may write the story you have told or another of your own choosing, observing all the points of good form and good telling. Revise your story from the list you used for points in telling plus the points you have added for good form in writing. When you have finished it and have copied it, hand both papers to your teacher.

BOOKS BOYS AND GIRLS LIKE TO READ

Austin, Mary. *The Trail Book*.
Carruth, Hayden. *Track's End*.
Garland, Hamlin. *Boy Life on the Prairie*.
Keller, Helen. *The Story of My Life*.
Spears, Raymond S. *Driftwood*.

THE APPENDIX

THE APPENDIX

OPTIONAL WORK

19A. Use of Nouns —The Objective Complement

Find the predicates, subjects, and objects in these sentences:

1. The class elected John president.
2. We painted the house white.

In the first sentence, *president* helps to complete the predicate and names the same person as the object. In sentence 2, *white* helps to complete the predicate and describes the object. *President* in sentence 1 and *white* in sentence 2 are called **objective complements**. As the name implies, a noun or pronoun used as an objective complement is in the objective case.

An objective complement is a word that completes the meaning of the predicate and modifies or names the same person or thing as the object.

a. In the following sentences, find the objective complement by telling the use of the word in the sentence.

They chose him captain. *Captain* helps to complete the predicate *chose* and names the same person as the object. Therefore it is an objective complement.

1. They chose the tallest man captain.
2. Can they make the tree straight, Father?
3. We shall elect George president.
4. Mary will name her doll Jane.
5. She called John a good friend.
6. Did they pump the well dry?

7. The carpenter planed the board smooth.
8. Did you wash your hands clean, Frank?
9. I thought Father ill.

b. Compare the indirect object and the objective complement in each of the pairs of sentences that follow, and explain in what way they are alike and in what way different:

1. a. They chose me captain.
b. She gave me a book.
 2. a. They elected him president.
b. They sent him a present.
 3. a. They named me Jane.
b. They gave me the name of Jane.
- c. Tell the person, number, gender, and case of the nouns and pronouns in the sentences above.

29A. Declension of Personal Pronouns

Personal pronouns have been arranged in an orderly way, showing person, number, gender, and case. This is called **declension**.

Declension is the orderly arrangement of the changes in form to show person, number, gender, and case.

The following is the declension of the personal pronouns

FIRST PERSON—*I*

	<i>Singular</i>	<i>Plural</i>
<i>Nominative</i>	<i>I</i>	<i>we</i>
<i>Possessive</i>	<i>my or mine</i>	<i>our or ours</i>
<i>Objective</i>	<i>me</i>	<i>us</i>

SECOND PERSON—*you*

	<i>Singular</i>	<i>Plural</i>
<i>Nominative</i>	<i>you</i>	<i>you</i>
<i>Possessive</i>	<i>your or yours</i>	<i>your or yours</i>
<i>Objective</i>	<i>you</i>	<i>you</i>

THIRD PERSON—*he, she, it*

	Singular			Plural
	MASC.	FEM.	NEUT.	MASC., FEM., NEUT.
<i>Nominative</i>	he	she	it	they
<i>Possessive</i>	his	her or hers	its	their or their
<i>Objective</i>	him	her	it	them

a. Using the form below, tabulate ten pronouns taken from "Through the Jungle," page 384.

Pronoun	Kind	Person	Number	Gender	Use	Case

34A. More about the Relative Pronouns

As you have learned, *who*, *which*, *what*, and *that* are the principal relative pronouns. Look for the antecedent of the relative pronoun in this sentence: *He took what we had.* Change *what* into two parts, *the thing* and *which*, and rewrite the sentence: *He took the thing which we had.* What is the use of *thing*? of *which*? *Thing* now becomes the antecedent, and *which* the relative pronoun.

a. In the following sentences substitute the words *the thing which* for the relative *what* and tell the use of *which* in the clause. Notice that in such sentences the antecedent of the pronoun is omitted.

1. Mary lost what I wanted.
2. Harry finished what I began.
3. We gave what we had.
4. We enjoy what he draws.
5. Your happiness depends upon what you do.
6. Mother gave me what I wanted.
7. We saw what was about to happen.
8. He has what you lost.

b. Relative pronouns do not show by their form whether they are singular or plural, masculine or feminine or

neuter. Find the antecedent of the relative pronoun in these sentences and tell its number, person, and gender:

1. The boy whose book you borrowed is here. (*Boy* is third person, singular number, masculine gender.)
2. The girls whose mother was lost are with the matron. (*Girls*, third person, plural, feminine.)
3. I who am helping should arrange the flowers.
4. You who are resting should be quiet.
5. He who is traveling should be insured.
6. We who are studying know better.

Sentences 1 and 2 show that relative pronouns have no form to show gender or number. Sentences 3 to 6 show in addition that there is no form to show person. If you were asked to give the person, number, and gender of a relative pronoun, you would first decide these facts for the antecedent, then give the same facts for the relative pronoun.

c. Sometimes *as* is a relative pronoun. "These dresses are the same color *as* those." The sentence really means: "These dresses are the same color *that* those dresses are." What clauses does *that* connect? What use has it in its own clause?

REVIEW OF OPTIONAL WORK

d. Select the relative pronouns in the following sentences. Name the clause introduced by the relative, the use of the pronoun in the clause, and the antecedent.

1. It was the president with whom I spoke.
2. He who would thrive must rise at five.
3. The friends that I met gave me these flowers.
4. The men who owned the land were living upon it.
5. My book has the same title as yours.
6. The boat upon which he worked was nearly finished.
7. I know the boy for whom you asked.
8. My eyes are the same color as yours.

e. Find in your reader ten sentences containing relative pronouns.

f. Write upon the blackboard two original sentences containing relative pronouns. Exchange places, point out the relative pronoun in each sentence, and tell its use in the clause.

35A. Distinguishing between the Interrogative and the Relative Pronoun

It is often difficult to distinguish between the interrogative pronoun *what* and the relative pronoun *what*, and occasionally *who* and *which* give trouble. To understand the difference between the two, you must understand the difference between direct and indirect questions.

Read these two sentences. In which are the exact words of the questioner used?

1. I asked, "What did you do?"
2. I asked what you did.

You will have decided that in sentence 1 the exact words are used, while in sentence 2 the meaning is the same, but the words are not exactly repeated. We call the first sentence a **direct quotation** and the second an **indirect quotation**. Since the quotation in the first sentence is a question, we speak of the second sentence as an **indirect question**. The pronoun used in an indirect question is an interrogative pronoun. Notice that the indirect questions below may be separated into two elements, one of which indicates a question.

INDIRECT QUESTION

I wondered	what you meant.
I asked	what you did.
He inquired	what you were doing.
I wondered	whom you chose.

DIRECT QUESTION

What did you mean?
What did you do?
What were you doing?
Whom did you choose?

Now compare these two sentences, one of which contains a relative pronoun and the other an interrogative pronoun. What question is implied in the first sentence?

1. I inquired *what* you meant. (Interrogative pronoun.)
2. I do not like *what* you cook. (Relative pronoun.)

In the first sentence, the question *What did you mean?* is implied but not directly asked. In the second sentence, *the thing which* can be substituted for *what*.

a. Change the following direct questions into indirect questions and use them in sentences with verbs of asking, telling, inquiring, and wondering. Will the pronoun be interrogative or relative?

1. What did you do?
2. For what did you come?
3. After what did you run?
4. For what did you strive?
5. What is your father's occupation?
6. Who told you?
7. Which prisoner escaped?
8. What is your grade?
9. Who is calling?
10. Which shall I choose?

b. Decide whether the pronouns in the following sentences are interrogative or relative:

1. I can never regain what I have lost.
2. She inquired what the trouble was about.
3. What we dreamed came true.
4. I wondered who came with you.
5. Tell me what I should do.
6. He asked me what we said.
7. She told me what she wished for Christmas.
8. This is a rule which seems unnecessary.
9. He wondered what made the stars twinkle.

35B. The Indefinite Pronoun

When you studied the agreement of the verb with its subject, you found such pronouns as *each*, *none*, *many*, and *another* very troublesome. Since these pronouns do not refer to any definite person or thing, they are classified as **indefinite pronouns**. The sentences that follow will show you that some of these pronouns are used to modify nouns, and so become adjectives. You will study indefinite pronouns at this time.

PRONOUNS

Many are tall.

Each will report.

All are welcome.

ADJECTIVES

Many girls are tall.

Each boy will report.

All visitors are welcome.

Indefinite pronouns are troublesome for three reasons. In the first place, some of the pronouns are singular only, some are plural only, while others are either singular or plural according to meaning. Those that are singular have singular verbs for predicates, and singular pronouns referring to them. Why? Those that are plural must have plural predicates and plural pronouns that refer to them. Those that are either singular or plural require the correct number of verb or pronoun. In the second place, indefinite pronouns are the only pronouns that form their possessive case by the addition of an apostrophe and *s*. In the third place, *nobody* and *nothing* are negative pronouns and cannot be used in a sentence with *not*.

To work correctly the following exercise, you must be certain of your knowledge of the agreement of a verb with its subject. If you need to refresh your memory on this point, refer to the reviews, pages 614-616.

a. Write in one list the indefinite pronouns that are always in the singular number. In a second list place

those that are always in the plural number. In a third list place those that either are singular or plural.

1. Several were asked to join the club, but none was admitted.
2. Many are called, but few are chosen.
3. Too much is as bad as not enough.
4. Another now occupies John's place.
5. All have replied to your invitation.
6. Some are coming; others are staying away.
7. Each has her carfare in her purse.
8. Some is left in the pitcher.
9. Everybody should give something; many will give much.
10. Both appeared suddenly from behind the large oak tree.
11. A little is something; more is better.
12. All is well that ends well.
13. None of my examples is right.
14. The former was red; the latter is yellow.
15. Anybody has as much judgment as he.
16. Nobody is in the living room.
17. There isn't anybody to help.
18. Something is moving under that bush.
19. Some are sitting by themselves.

b. In how many of the sentences above can you supply a noun and so change the indefinite pronoun to an indefinite adjective?

c. Add the apostrophe and s to the following pronouns to make them show possession and use them in sentences of your own:

another	one another
any one	nobody
anybody	no one
each other	somebody
everybody	some one

Observe that we say *somebody else's*, *nobody else's*, *everybody else's*, *anybody else's*. Use these words in sentences.

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d. Fill the blanks in the following sentences with the correct pronoun. Tell what kind of pronoun it is.

1. — will go to the party?
2. For—did you ask?
3. He took the medal—was offered.
4. — did they elect president?
5. The lady with—you sat is my mother.
6. — book is this?
7. We brought the child—name you called.
8. — has her fare ready.
9. — is the one I wish.
10. — admired the garden.

35C. The Demonstrative Pronoun

In the following sentences select the pronouns that point out something:

- | | |
|-------------------|---------------------|
| 1. This is mine. | 3. These are ours. |
| 2. That is yours. | 4. Those are yours. |

This, that, these, those are demonstrative pronouns. Which are singular in number? which plural? Notice that the singular demonstrative pronoun requires a singular verb. What number of verb does the plural pronoun require?

Be careful to avoid the use of *here* after a demonstrative pronoun. A noun may follow, but this changes the pronoun into an adjective? why?

A demonstrative pronoun is a pronoun used in pointing out a particular person or thing.

a. Select the pronouns in the following sentences, writing them in five lists—personal, compound personal, interrogative, demonstrative, and indefinite:

1. Which do you prefer, the book or the pen?
2. This is mine; it is not hers.

3. Whose are these? Are they yours?
4. Who chose these?
5. I asked for that myself.
6. To whom were you speaking about the matter?
7. Those are his, but these belong to me.
8. What caused it to break?
9. Which do you mean?
10. Are these yours? No, those on the table are mine.
11. These are my books, but you may borrow them.
12. Those are not our pens, but we shall use them.
13. This is the forest primeval.
14. We asked him about something.
15. None should be returned.
16. Who was asked to bring this?
17. They were sent to ask all when they would be ready.
18. Whose was accepted?

36A. Summary of Classification of Pronouns

A personal pronoun is one that shows by its form the person speaking, the person spoken to, or the person or thing spoken of.

I spoke to *you* about *them*.

A relative pronoun is a pronoun that connects the clause of which it is a part to its antecedent.

The child *who* is ambitious excels.

An interrogative pronoun is a pronoun that asks a question.

Who are you?

An indefinite pronoun is one used in pointing out persons or things in an indefinite way.

None knew her but to love her.

A demonstrative pronoun is a pronoun used in pointing out persons and things in a definite way.

This is what I wish.

A possessive pronoun is a pronoun used in showing ownership or possession.

This is *mine*, not *hers*.

a. Write sentences illustrating each class of pronouns.

b. For each class of pronouns explain the error that is likely to occur in its use. Illustrate the correct form with sentences.

56A. Mood

There is another thing about verbs that we may study—the manner of expressing the action, being, or condition. You may ask a question; as, (1) *Is he far away?* or you may state the facts; as, (2) *He is far away.* You may give a command; as, (3) *Go away.* A clause beginning with *if*, *though*, or *unless* may be used to express a wish or a possibility that is contrary to the fact; as, (4) *If I were you, I would not do it.* (The fact is that *I* am not *you*.) A wish may also be expressed; as, (5) *I wish I were you.*

The verbs in the first two sentences above are in the **indicative mood**. The indicative mood is used in asking questions of fact or stating a fact. The verb in the third sentence is in the **imperative mood**. The imperative mood is used in giving commands and making requests. What word is usually the subject of a verb in the imperative mood?

Verbs used in expressing a wish, an uncertainty, or a condition contrary to fact, as in sentences 4 and 5 above, are in the **subjunctive mood**. There are other uses of the subjunctive mood, but they are not common in ordinary speaking and writing.

The mood of a verb is the manner of expressing the action, being, or condition.

The indicative mood is the form of the verb used in stating a fact or asking questions of fact.

The imperative mood is the form of the verb used in expressing a command or a request.

The subjunctive mood is the form of the verb used in expressing a wish, an uncertainty, or a condition contrary to fact.

The auxiliary verbs *may*, *can*, *must*, *might*, *could*, *would*, and *should* are commonly used in the indicative mood in making statements or asking questions. Most of them have only two tenses:

PRESENT	PAST
may	might
can	could
will	would
shall	should

Must and *ought* have only one tense, the present.

The following sentences illustrate some of the commonest differences in meaning denoted by these helpers (auxiliaries):

1. The boys may take their hats. (permission)
2. The cunning cat might catch the birds. (possibility)
3. John can catch the ball very easily. (ability)
4. I must go now. (duty or necessity)
5. Children should be extremely obedient to parents. (duty)
6. He would go there. (determination)
7. He could enter the house by climbing through the window. (ability)

Do, *does*, and *did* are used in the indicative mood to make speech more emphatic; as, *I do make my figures carefully. I did change the water for the flowers.* They are used also in asking questions; as, *Do you make your figures well? Did you change the water for the flowers?* Which forms show present time? Which form shows past time?

In the subjunctive mood the verb *were* is used instead of *was* with all subjects, singular or plural; as:

1. If I *were* you (I never can be you)
2. If he *were* a man (implying that he is not a man)
3. If you *were* here (implying that you are not here)
4. If they *were* honest (implying that they are not honest)
5. Though my country *be* wrong (implying that it is wrong)
6. Unless he *go* at once (implying that he will not go)

a. Tell whether the verbs in the sentences below are in the indicative, imperative, or subjunctive mood. To do so, determine whether the verb asks about or states a fact. If it does, it is in the indicative mood. If it gives a command or makes a request, it is in the imperative mood. If it is used in expressing a wish, an uncertainty, or a condition contrary to the fact, it is in the subjunctive mood.

1. Run as fast as you can.
2. That boy will be successful.
3. The poem was written by Henry W. Longfellow.
4. The robbers have been caught by the policeman.
5. If I were a man, I should be an explorer.
6. Go home, Fido.
7. Lie down, baby.
8. The boy has ridden the horse all the way home.
9. The rabbits ran away from the fox.
10. The storm will have stopped by that time.
11. The little girl was carried across the street.
12. I wish I were there now to see him do it.
13. The horse will have been stopped by somebody.
14. Oh, that I were taller!
15. He might do it if he were asked.
16. May I carry your books?
17. If I were you, I would not go.
18. Bring me a letter from home.

56B. Voice

Compare the following sentences:

1. John caught the ball.
2. The ball was caught by John.

In the first sentence, the subject represents the actor, and the verb form used is *caught*. In the second sentence, the subject receives the action, and the verb form used is *was caught*. This difference in the form of a verb to show whether the subject acts or receives the action is called **voice**.

In the first sentence above, the verb *caught* shows that the subject is the actor. This verb is in the **active voice**. In the second sentence, *was caught* shows that the subject receives the action, and is in the **passive voice**.

John catches the ball. (The subject represents the actor. The verb is in the active voice.)

The ball will be caught by John. (The subject receives the action. The verb is in the passive voice.)

Voice is the difference in the form of a verb that shows whether the subject acts or receives the action.

The active voice is the form of the verb that shows the subject as the actor.

The passive voice is the form of the verb that shows the subject as the receiver of the action.

Notice that intransitive verbs cannot have a passive voice, since there is no receiver of the action expressed by the verb; as, *Roosters crow*.

When verbs have two objects, one naming the person and the other the thing, one of these objects may be kept when the verb is changed to the passive voice.

ACTIVE VOICE

They taught me French.
He asked me a question.

PASSIVE VOICE

I was taught French by them.
I was asked a question by him.

In the first sentence, *taught* has two objects, *me* and *French*. When the verb is changed to the passive voice, one of these objects becomes the subject, *I*, and the other the object, *French*. An object so retained in the passive voice is called a **retained object**. The second object of the verbs *ask* and *teach* in the active voice is called a **secondary object**. In the sentences *They taught me French* and *He asked me a question*, the second objects, *French* and *question*, are secondary objects.

a. Rewrite the following sentences, changing the verbs from the active voice to the passive voice. Remember that in the passive voice the subject receives the action. *The early bird eats the worm. The worm is eaten by the early bird.*

1. The boy threw a stone at the snake.
2. Father will shoot a deer for our food.
3. Harry has climbed that tall tree.
4. That robin has built its nest.
5. Harry's mother sent him on an errand.
6. Martha will sell the tickets for the entertainment.
7. The ladies of the Red Cross will make surgical dressings tomorrow.
8. The good children will obey the new rule.
9. The United States has sent its armies across the sea.
10. We heard the President's message to Congress.

b. Change the verbs in these sentences to the passive voice and point out the retained objects:

1. Mary brought her a gift.
2. The conductor gave the bell cord a jerk.
3. They paid me the money for my work.
4. My mother offered me a dollar for my vegetables.
5. The bank gave me a statement of my account.

c. What two verbs may have a secondary object? In the sentences on page 546 point out the secondary objects.

Change the verbs to the passive voice. What becomes of the secondary object?

1. The officer taught the soldiers French.
2. The general asked the prisoner many questions.
3. The artist taught his son painting.
4. Miss Brown asked us a question.
5. My mother taught me the lesson.

56C. The Conjugation of the Verb

You have learned that in many instances verbs have different forms to denote tense, mood, voice, person, and number. These variations in form are the **inflections** of the verb. If we arrange these forms in a table, we shall be **conjugating** the verb. For the entire conjugation refer to the Appendix, page 572.

a. What auxiliary, if any, is used in the future tense? the future perfect tense? the present perfect tense? the past perfect tense? the past tense? the present tense?

b. Finish the following sentences by adding the present tense of the verb *sing*:

SINGULAR

I _____.

You _____.

He _____.

PLURAL

We _____.

You _____.

They _____.

Finish by adding the past tense of the verb *sing*:

SINGULAR

I _____.

You _____.

He _____.

PLURAL

We _____.

You _____.

They _____.

Finish the following sentences by adding the future tense of the verb *sing*. (Use *shall* as a helper in the first person, and *will* in the second and third persons to denote future time.)

SINGULAR

I am.
 You are.
 He is.

PLURAL

We are.
 You are.
 They are.

Finish the following sentences by adding the present perfect tense of the verb *sing*:

SINGULAR

I have sung.
 You have sung.
 He has sung.

PLURAL

We have sung.
 You have sung.
 They have sung.

Finish the following sentences by adding the past perfect tense of the verb *sing*:

SINGULAR

I had sung.
 You had sung.
 He had sung.

PLURAL

We had sung.
 You had sung.
 They had sung.

Finish the following sentences by adding the future perfect tense of the verb *sing*. Be careful to use *shall* and *will* correctly.

SINGULAR

I shall have sung.
 You shall have sung.
 He shall have sung.

PLURAL

We shall have sung.
 You shall have sung.
 They shall have sung.

c. Use the same form, but substitute the verb *be* for the verb *sing*.

d. The passive voice is made by use of the various forms of the verb *be* and the past participle of a given verb; as,

VERB—*be*

PRESENT TENSE

First person I am
 Second person You are
 Third person He is

PASSIVE VOICE: VERB—*forget*

PRESENT TENSE

I am forgotten
 You are forgotten
 He is forgotten

Use the form you made in exercise *c* to write the passive voice of the verb *forget*.

e. There is another form of the verb, not usually given among the principal parts, called the **present participle**. It is formed by the addition of *ing* to the present form of the verb; as, *fly, flying; fall, falling; sing, singing*. The present participle becomes part of the simple predicate by being placed after some form of the verb *be*; as, *I am falling. The bird is flying. The bird is singing.*

Use the form you made in exercise *c* and finish the sentence by adding the present participle of the verb *fly*. You will be making the **progressive** form of the verb in the active voice; as,

VERB — <i>be</i>		PROGRESSIVE FORM: VERB — <i>fly</i>	
PRESENT TENSE		PRESENT TENSE	
<i>First person</i>	I am		I am flying
<i>Second person</i>	You are		You are flying
<i>Third person</i>	He is		He is flying
PAST TENSE		PAST TENSE	
<i>First person</i>	I was		I was flying
<i>Second person</i>	You were		You were flying
<i>Third person</i>	He was		He was flying

f. The verb *do* is sometimes used as a helper with the various persons and numbers of a verb in the present and past tenses only. The form of the conjugation thus made is called the **emphatic** form of the verb in the active voice; as,

VERB — <i>give</i>		EMPHATIC FORM: VERB — <i>give</i>	
PRESENT TENSE		PRESENT TENSE	
<i>First person</i>	I give		I do give
<i>Second person</i>	You give		You do give
<i>Third person</i>	He gives		He does give

Write the past tense of *give* in the emphatic form.

63A. The Participle

You are already familiar with the present participle and the past participle, forms of verbs much used in making verb phrases. You will now see that they are used not only as part of the verb phrase, but in other parts of the sentence as well.

Look at the words in italics in these sentences:

1. The thief, *seeing* us, ran away.
2. The ship, *driven* suddenly upon the rocks, was dashed to pieces.

In the first sentence, *seeing* modifies the noun *thief* and is like a verb because it is completed by the object *us*. In the second sentence, *driven* modifies the noun *ship*, and is itself modified by the adverb *suddenly* and the prepositional phrase *upon the rocks*. Therefore the two words *seeing* and *driven*, as used in these sentences, are like adjectives because they modify nouns, and like verbs because they take modifiers or objects. You have learned to call them verbals. Since these words are partly like adjectives and partly like verbs, they are called **participles**.

A participle is a form of a verb used partly as an adjective and partly as a verb.

Find the participles in the following sentences:

1. The little birds, having flown from the nest, are eating seeds.
2. James, having been kept after school, was unhappy.
3. The song being sung makes me think of you.
4. Having been riding all day, John was tired.

In sentence 1, *having flown*, like a verb, is in the active voice and expresses past time. In sentence 2, *having been kept*, like a verb, is in the passive voice and also

expresses past time. In sentence 3, *being sung*, like a verb, is in the passive voice and expresses present time. In sentence 4, *having been riding*, like a verb, is in the active voice, progressive form, and expresses past time. You see, therefore, that these participles have voice and tense like verbs. Read the sentences again to discover whether these participles modify nouns. If so, are they used like adjectives? What helpers are used in forming these participles?

Some words derived from verbs keep the forms of participles, but have lost so much of their force as verbs that it is difficult to distinguish them from adjectives; as, *The singing birds attracted our attention*. *Singing* is derived from the verb *sing*, has the form of the present participle, and modifies the noun *birds*. It has lost so much of its force as a verb that it is better to class it as an adjective. Sometimes the adjective force disappears and the participle becomes a part of the verb phrase, as in the progressive form, *He is leading the child*.

- a. In the sentences below find first the simple predicates.
- b. Make a list of the past and present participle forms of verbs that are parts of the predicates.
- c. Make a list of the present and past participle forms of verbs that are *not* parts of the predicate but are adjective modifiers.

1. The crumbs eaten by the hungry birds would otherwise go to waste.
2. The money taken by the robbers was returned.
3. Worn out by the long march, the soldiers are now resting.
4. John has seen James.
5. We watched the squirrels hiding the nuts under the hedge.
6. Having found a suitable place near a river, the pioneer built a log house.

7. Having been fatally injured in battle, the soldier was carried to the rear.
8. Having seen the President, John went home at once.
9. Bent with age, the old man crossed the street.
10. Having climbed the stairs quickly, we were out of breath.

63B. Participial Phrases

A participle, like a verb, is completed by an object, or a predicate noun, pronoun, or adjective. Whether the participle requires an object or a predicate noun, pronoun, or adjective depends upon the verb from which it is derived.

1. The boy, having finished his *lesson*, may go home. (object)
2. John, being a *boy*, did not cry. (predicate noun)
3. The apple, being *bitter*, was thrown away. (predicate adjective)
4. Having elected him *president*, they were willing to adjourn. (objective complement)
5. Having given the *baby* a toy, she went quickly away. (indirect object)
6. Having asked her the *question*, the principal was satisfied that she was right. (secondary object)

In the first sentence, the participle *having finished* has an object, *lesson*. *Lesson* is the object, because *finished* as a verb requires an object. In the second and third sentences, *boy* is a predicate noun and *bitter* is a predicate adjective, because the verb *be* requires a predicate noun or a predicate adjective to complete its meaning. How are the nouns *president*, *baby*, and *question* used in sentences 4, 5, 6?

A participle with its object, or predicate noun, pronoun, or adjective is called a **participial phrase**.

Examine carefully the following sentences, finding the subject and the predicate of each:

1. The *pupils*, having studied their lessons, *were dismissed*.
2. The *dinner*, being ready, *was eaten*.
3. The sun having set, *we walked fast*.

In sentence 1, the subject *pupils* is modified by the participial phrase *having studied their lessons*. In sentence 2, *dinner* is the subject modified by the participial phrase *being ready*. Sentence 3 is quite different, though at the first reading it might seem the same. The predicate is *walked*; the subject is *we*. There is a participial modifier, *having set*. It modifies *sun*. Now what is the grammatical use of *sun* in the sentence? It is not subject, object, or modifier, and has no real relation to any other word in the sentence. It is an independent part. A noun or pronoun followed by a participial modifier, and used with no real relation to any word in the sentence, is a **nominative absolute**. A nominative absolute may be changed to a subordinate clause, and it is better used this way, as, *After the sun had set, we walked fast*.

a. In the sentences below, select the participial phrases, name the object, predicate noun, etc.

b. Find each noun or pronoun used as a nominative absolute. Do not guess. Be certain that the noun has a participial modifier, that it has no other use in the sentence, and that it can be changed to a subordinate clause.

1. The frightened girl stood wringing her hands.
2. Finding myself separated from my companions, I became lonesome.
3. Their jingling instruments made music for the many happy children.
4. The soldiers, having been dispersed in a gale, had put back to shore.

5. His injuries having been treated, he now rested.
6. Each in his narrow cell forever laid,
The rude forefathers of the hamlet sleep.
7. Her mother leaving her alone, Mary entertained herself in the library.
8. Ascending the high mountain, we looked upon the plains below.
9. Having reached the high ground on the shore, the men proceeded in a northwesterly direction.

63C. The Gerund

Study the following sentences, telling how the present participle form of the verb is used in each:

1. John *is working* in the field.
2. *Sitting* under a tree, Mary studied her lesson.

The sentences below illustrate another way in which the present participle form of the verb may be used:

1. *Catching* a ball sometimes breaks fingers.
2. By *running* rapidly, John won the race.
3. Mary enjoys *rowing* a boat.
4. His most enjoyable game is *playing* ball.

In sentence 1, *sometimes breaks fingers* is the complete predicate. The subject is *catching a ball*. Here the present participle, *catching*, with its object, *ball*, is used where a noun can be used; that is, *catching a ball* is the subject.

In sentence 2, *won the race by running rapidly* is the complete predicate. *By* is a preposition having for its object the present participle *running*. Because *running* is the object of the preposition *by*, it is used where a noun can be used.

In sentence 3, what is the simple predicate? How is *rowing a boat* used?

In sentence 4, *playing ball* means the same as the subject and completes the predicate *is*. Therefore *playing ball* is a predicate noun.

The present participle form of the verb may be (1) an adjective modifier, (2) the subject, (3) the object of a verb, (4) the object of a preposition, (5) the predicate noun, (6) part of the predicate. The present participle form when used as a noun is called a **gerund**.

A gerund is a present participle form of the verb used partly as a noun and partly as a verb.

Sometimes the gerund is modified by a possessive noun or possessive adjective; as, *I was told of Henry's running the race in the track meet*, and *I knew of his coming home before you told me*. In these sentences *Henry's* modifies the gerund *running* and *his* the gerund *coming*. You must not use *Henry* and *him* in such sentences, thinking they are the object of the prepositions coming before them. The objects of the prepositions coming before *Henry's* and *his* are the gerunds *running* and *coming*.

a. Find the gerunds in the following sentences, and tell how they are used.

CAUTION. Not all present participle forms are gerunds. Only the present participle form *used as a noun* is a gerund.

1. Hearing the approach of the car, John ran out.
2. John enjoyed looking at the ocean.
3. The baby is crying.
4. Walking on the grass is not allowed in the parks.
5. Reading a book is a pleasant pastime.
6. I am teaching her, for she is sick.
7. His greatest recreation was rowing a boat.
8. My going to college has not yet been decided.
9. His chief delight was shooting wild ducks.
10. The baby enjoys playing in the garden.

63D. The Gerund Phrase

Study the words in italics in the sentences below:

1. By *running rapidly*, he arrived on time.
2. *Catching balls* is sometimes painful play.
3. *Being ill* is not always convenient.

Notice in sentence 1 preceding that the gerund *running* (present participle form used as a noun) has an adverbial modifier; in sentence 2, *catching* has an object, *balls*; and in sentence 3, *being* is followed by the predicate adjective *ill*.

A gerund has the same modifiers as a verb, also the same objects or predicate adjectives as the verb of which it is a part. A phrase introduced by a gerund, such as *catching balls*, is a **gerund phrase**.

a. In the following sentences point out the simple predicates, subjects, and objects, if any; make a list of the gerunds; make a list of the participles; make a list of the phrases. Draw one line under the participles, gerunds, or prepositions, and two lines under the objects or predicate adjectives. Mark an object *o*, a predicate adjective *a*, a predicate noun *n*.

1. Rowing a boat is good exercise for boys and girls after school.
2. Feeling happy, he came in whistling a merry tune.
3. The boys swimming are having a good time.
4. Mother, having suspected some mischief, called the children in.
5. By winning the prize he gained the esteem of his neighbors.
6. The lesson having been finished, we soon started home.
7. By climbing the tree quickly, the cat escaped from the dog.

REVIEW

b. Write original sentences showing how participles and gerunds are like verbs; how they differ from verbs.

63E. The Infinitive

Besides being part of the predicate, the present form of the verb has another use in the sentence.

Study the words in italics in these sentences:

1. *To swim* gives much pleasure.
2. I like *to read*.
3. *To see* is *to believe*.

In the first sentence, *gives much pleasure* is the complete predicate. *To swim* is the subject. *Swim* is the present form of the verb used with the word *to*, called the **sign**. *To swim* shows action and is used as the subject, which is the office of a noun or pronoun. In sentence 2, *to read* is the object of the verb *like*. In sentence 3, *to see* is the subject and *to believe* is the predicate nominative.

Verb forms used in this way are called **infinitives**.

The infinitive is the present form of the verb, usually preceded by *to*, which is used partly as a noun and partly as a verb.

Sometimes the present form of the verb, with the sign *to*, is used as an adjective or adverbial modifier; as,

1. The man went *to work*. (adverbial modifier)
2. The time *to sing* has come. (adjective modifier)

After certain verbs, as *dare* in the following sentence, the sign *to* of the infinitive is omitted; as, *I dare not do it*. The infinitive phrase (*to*) *do it* is the object of the verb *dare*.

In the following sentences find the infinitives and tell how they are used. Remember that *to* is the sign of the infinitive only when it is used with a verb.

1. The child asked *to come*.
2. I wanted *to go*.
3. Mary came to the house *to work* for Mother.
4. This is the time *to play*.

5. He wanted to read.
6. Here is the place to fish.
7. She likes to swim in the river.
8. To throw accurately requires much practice.
9. She wished to sit by me.
10. I have a story to tell.

63F. The Infinitive Phrase and the Infinitive Clause

Infinitives may be modified by adverbs; as, *The man tried to run quickly*. *Quickly* is an adverb modifying the infinitive *to run*. Infinitives also require the same objects, predicate nouns, or predicate adjectives as the verbs from which they are derived; as,

1. He set a trap to catch *mice*.
2. A boy would never choose to be a *girl*.
3. I do not wish to be *ill*.

In sentence 1, *mice* is the object of the infinitive *to catch*. The verb *catch* requires an object. Therefore the infinitive *to catch* has an object.

In sentence 2, why is *girl* a predicate noun? Tell how *ill* is used in sentence 3. An infinitive with its object, predicate noun, or predicate adjective, and modifiers is called an **infinitive phrase**.

Read carefully the following sentences. Can you tell the use of the part in italics?

1. They believed *me to be the author*.
2. They wished *Mary to be the queen*.
3. I asked *Harry to be the leader*.

In sentence 1, above, the predicate is *believed*, and the subject is *they*. To find the object we would ask the question: They believed what? The answer could not be *me*, for *they believed me* is not what the sentence means.

The object must be the whole group of words, *me to be the author*. Notice that this group of words forming the object is composed of a pronoun, *me*, and an infinitive phrase, *to be the author*. This shows that a noun or pronoun may be used with an infinitive as the object of a verb. A noun or pronoun so used is called the **subject of an infinitive**. The subject of an infinitive is always in the objective case.

There is another interesting thing about the object *me to be the author*. It can be expanded into a clause, and this clause would be the object of the verb *believed*; as, *They believed that I was the author*. For this reason *me to be the author* is sometimes called an **infinitive clause**.

In sentence 2, find the predicate, the subject, and the object. Is the object composed of a noun and an infinitive? What is it called? Expand the object into a noun clause.

In sentence 3, what is the object of *asked*? What is it called? Expand it into a noun clause.

We have already learned that a noun or pronoun following the infinitive *to be* is usually in the nominative case; as,

1. I should like to be *she*.
2. Should you wish to be *he*?

Compare carefully these two sentences:

1. The man appears to be *he*.
2. I know *it* to be *him*.

In sentence 1, the infinitive phrase *to be he* is the predicate phrase after the verb *appears*. *He* names the same person as the subject *man* and is in the same case, the nominative. In sentence 2, the infinitive clause *it to be him* is the object of the verb *know*.

Now examine the pronoun *him* following the infinitive *to be* in the second sentence. *Him* names the same person

as the subject of the infinitive *it* and is in the same case—the objective. When a noun or pronoun follows an infinitive with a subject, this noun or pronoun is called a **predicate objective** and is in the objective case; as,

1. We believed the thief to be *him*. (Subject of the infinitive is *thief*, therefore *him* is a predicate objective and is in the objective case.)

2. I was thought to be *she*. (The infinitive has no subject, therefore *she* is a predicate pronoun in the nominative case.)

Observe the following steps in deciding upon the case of a noun or pronoun following an infinitive:

(1) Analyze the sentence. (2) Decide whether the verb has an object composed of a noun or pronoun and an infinitive phrase. If so, the noun or pronoun *that completes the infinitive* is a predicate objective and is in the objective case.

a. Select the infinitive phrases. Tell whether each infinitive is complete in itself or requires an object to complete the meaning.

b. Point out the infinitives that have subjects, name the subject, and tell the case.

c. Select the nouns and pronouns that are objective complements.

1. The time to escape quietly had arrived.
2. I do not wish to hear it.
3. Wednesday is the day to go to market.
4. The determination to reach the North Pole has kept many explorers pressing onward.
5. Mother has gone to town to shop.
6. He went home to lie down.
7. You may come to see me tomorrow.
8. Everyone ought to work hard.
9. She knew it to be them.

REVIEW

d. Make a list of the predicate verbs found in the sentences below and tell the time expressed by each. Tell the parts of speech and the number of the subjects.

1. The corn growing by the roadside is not good for us to eat.
2. The bell now ringing is not intended for a fire alarm.
3. I do not wish to do that again.
4. The dress just finished will be worn to the girl's party tonight.
5. I am beginning to understand the work.
6. The thief must have entered the house by climbing through the window.
7. He will try to find time to write a long letter.
8. Be seated in John's place.
9. He might at least have asked the privilege.
10. They have called on her to invite her to dinner.
11. To speak harshly was the boy's worst fault.
12. We can trust to the children's telling the truth.

e. Select every verbal, classifying each as participle, infinitive, or gerund. Tell the use of each in the sentence.

f. In the following sentences find each noun or pronoun used as a nominative absolute. Do not guess. Be certain that the noun has a participial modifier, that it has no other use in the sentence, and that the phrase can be changed to a subordinate clause.

1. Having spoken, John departed.
2. The book having been found, she learned her history lesson.
3. The army having been victorious, the general was granted a furlough.
4. Having voted for the amendment, he was able to define its purpose.
5. The crowd having been dispersed, the policemen were relieved from duty.

g. Rewrite the sentences, changing each nominative absolute into a subordinate clause.

h. Select the infinitive clauses. Tell how the words in italics are used. In what case are they? why?

1. I did not expect *him* and *her* to tell *them*.
2. I knew *him* to be the *burglar* as soon as I saw him.
3. I asked *her* to come.
4. Mother wanted *Grace* and *me* to come early.

70A. Classes of Adjectives

You have learned to recognize adjectives as words that modify nouns and pronouns. You have found them completing predicates and modifying the subject or object, also doing the same work in participle, infinitive, and gerund phrases. There are other things to learn about adjectives in order to use them well in both speaking and writing.

Adjectives that describe by naming some quality are classed as **descriptive adjectives**; as, a *sensible* boy; a *cross* dog; a *charming* woman.

Adjectives that narrow, or in other words limit, the meaning of a noun or pronoun are **limiting adjectives**; as, *the* horse; *that* boy; *each* child.

A descriptive adjective is an adjective used in describing a person, place, or thing.

A limiting adjective is an adjective used to point out, tell how many or how much, without describing.

Some descriptive adjectives are made from proper nouns and are called **proper adjectives**; as, *American* people. All other descriptive adjectives are **common adjectives**; as, *gentle* horse.

There are three large classes of limiting adjectives, each of which is subdivided into smaller classes. The

three large classes are: **articles**, **pronominal adjectives**, and **numeral adjectives**. We shall study articles first, for there are only three of them: *a*, *an*, *the*. *A* and *an* point out no particular one among many and are called **indefinite articles**. *A* is used before words beginning with a consonant sound; as, *a* horse, *a* dog, *a* wind; *an* is used before a word beginning with a vowel sound; as, *an* apple, *an* egg; *an* hour. *The* points out a particular object and is called a **definite article**.

Pronominal adjectives are those that may be either pronouns or adjectives; as, *Those* are *mine*. (*Those* and *mine* are pronouns.) *Those* books are *my* property. (*Those* is an adjective because it modifies a noun, and is called a pronominal adjective because, as you have seen, it may be a pronoun.) Pronominal adjectives are divided into groups according to the way they modify nouns. They are **possessive adjectives** if they show ownership; as, *my* property. They are **demonstrative adjectives** if they point out; as, *this* book; *that* pen; *these* books; *those* pens. They are **interrogative** if they are used in asking questions; as, *What* hour did she say? They are **indefinite** if they refer to no exact number of quantity; as, *each* one; *no* one; *all* people. **Relative adjectives** are formed from relative pronouns; as, This is the man *whose* house we bought. (*Whose* introduces a dependent clause, has for its antecedent the noun *man*, and modifies the noun *house*.) **Intensifying adjectives** make more emphatic the nouns they modify; as, the *very* man. There is one **identifying adjective**, *same*; as, the *same* man.

The classification of adjectives given above is according to kind. Adjectives may also be classified according to the use in the sentence; as,

1. The fair, blue-eyed brother was kind to all.

2. The brother, fair and blue-eyed, was kind to every living thing.
3. The brother was fair and blue-eyed and kind to every living thing.

The first sentence illustrates the ordinary use of the adjective before the noun it modifies, and is called the **adherent** use. In the second sentence the adjectives are placed after the nouns they modify like nouns in apposition. This is called the **appositive** use. Adjectives used in this manner add emphasis to the sentence as well as variety to the form. Appositive adjectives occur often in poetry. Are any so used in the poem on page 598? In the third sentence the adjectives are used to complete the verb and modify the subject. This is called the **predicate** use.

You will probably not remember long the names of all these classes of adjectives. You will wish to remember, however, that pronominal adjectives may be used either as pronouns or as adjectives. You will also wish to remember that the possessive adjectives, *his*, *hers*, *its*, *ours* do not require the apostrophe to denote ownership. The demonstrative adjectives *this* and *that* are singular and must modify singular nouns; and *these* and *those* are plural and must modify plural nouns; as, *this* kind; *that* kind; *these* kinds; *those* kinds. Some indefinite adjectives modify singular nouns and are referred to by singular pronouns; as, Each child should bring *his* lunch. Others modify plural nouns and are referred to by plural pronouns; as, All pupils like *their* desks kept clean.

The last of the three large classes of limiting adjectives is the **numeral adjective**. Numeral adjectives, as the name indicates, modify nouns by telling definitely how many; as, *four* apples; the *third* row of desks. The

cardinal numbers are *one, two, three*, etc. The **ordinal numbers** are *first, second, third*, etc.

The following table of the classification of adjectives is given for reference:

ADJECTIVE

Descriptive

Common, proper

Limiting

Article

Definite, indefinite

Pronominal

Possessive

Demonstrative

Interrogative

Relative

Indefinite

Intensifying

Identifying

Numeral

Cardinal, ordinal

a. In the selection on page 479 point out the **descriptive adjectives**. Are they used adherently or appositively? Which are proper adjectives? What should you remember about proper adjectives?

b. What article is not found in the selection? What should you remember about articles?

c. List the possessive adjectives. What should you remember about possessive adjectives?

d. List the indefinite adjectives. What should you remember about indefinite adjectives?

e. List the demonstrative adjectives. What should you remember about demonstrative adjectives?

f. Find in a poetry or prose selection examples of adjectives used appositively.

79A. Classes of Adverbs

You are already familiar with adverbs that tell *how*, *when*, or *where*. We may therefore classify adverbs according to the **meaning** each expresses.

Adverbs that tell *when* are called adverbs of **time**; as, She will sing the song *tomorrow*.

Adverbs that tell *where* are called adverbs of **place**; as, She looked *here, there, everywhere*.

Adverbs that tell *how much* are called adverbs of **degree**; as, It certainly was a *very* queer place.

Such words as *accordingly, why, wherefore* are adverbs of **cause**. *Yes* and *no* are adverbs of **assertion** and **denial**.

Write sentences using as many adverbs of every class as you can think of, then make a list of those you used. Compare your list with those of others. Who has the longest one?

Adverbs are also classified according to the use each adverb has in the sentence.

An adverb is sometimes used simply as a modifier; as, Our team played *slowly*.

Slowly simply modifies the verb *played* and is called a **simple adverb**.

Sometimes groups of adverbs are used as if they were single adverbs. Use these in sentences: *now and then, again and again, up and down, face to face, more or less, on purpose, in front, at home*. Can you think of any others?

An adverb may ask a question and at the same time be used as a modifier; as, *When* will the boat arrive?

When asks a question and modifies the verb in the sentence, and is called an **interrogative adverb**.

An adverb may join a subordinate clause to a principal clause and at the same time be used as a modifier; as,

I shall rejoice *when* my friend comes; I have learned the place *where* the rabbit hides.

When connects the dependent **adverbial** clause *when my friend arrives* to the principal clause *I shall rejoice*, and modifies the verb *comes*. *Where* connects the **adjective** subordinate clause *where the rabbit hides* to the principal clause *I have learned the place*, and modifies the verb *hides*. Since these adverbs are used as modifiers and since they also do the work of conjunctions, they are called **relative adverbs**.

a. Select and classify the adverbs:

It seemed to be drifting slowly toward the north, so that we kept away and avoided it. It was in sight all the afternoon; and when we got to leeward of it the wind died away, so that we lay to quite near it for the greater part of the night. Unfortunately, there was no moon, but it was a clear night, and we could plainly mark the long, regular heaving of the stupendous mass, as its edges moved slowly against the stars, now revealing them, and now shutting them in. Several times in our watch loud cracks were heard, which sounded as though they must have run through the whole length of the iceberg, and several pieces fell down with a thundering crash, plunging heavily into the sea. Toward morning a strong, breeze sprang up, and we filled away, and left it astern, and at daylight it was out of sight.

b. In the selection on page 456 choose the adverbs and classify them by using the following form; as, *tonight* in *Tonight no moon we see*.

Adverb	Class as to meaning	Class as to use	Degree of com- parison	Word modified
tonight	time	simple	not compared	verb "see"

c. Make a list of adverbs found in five of your compositions. How many different classes did you find?

79B. The Adverbial Objective

You have learned that other parts of speech and even phrases and clauses may be used as adverbs and as adjectives. There remains, however, a peculiar use of the noun as an adverb that should be explained.

In the following sentences find the nouns that designate measure, time, place, distance:

1. The book cost one dollar.
2. The farm was bought last year.
3. The little birds flew south.
4. He walked three miles.

In these sentences, *dollar*, *year*, *south*, and *miles* are names. Therefore they are nouns. They also modify verbs by telling measure, time, distance, or place; so they are adverbs in use.

The first sentence could be expanded to read: *The book cost the sum of one dollar.* Then *dollar* would be the object of the preposition *of*, and in the objective case.

The next sentence could be expanded to express the thought: *The farm was bought at the time of last year.* Give the use of *year* and its case.

The third sentence might be read: *The little birds flew in the direction of the south.* What are the part of speech, use, and case of *south*?

Expand the fourth sentence, making *miles* the object of the preposition *of*. Nouns are used adverbially to designate measure, time, place, and distance. When used in any of these ways, they are called **adverbial objectives**, and are in the objective case.

a. In the sentences on page 568 select the adverbial objectives and name their modifiers.

1. I play two hours every day.
2. She was here a little while ago.
3. The airplane flew a mile a minute.
4. I shall go south for my vacation.
5. We stayed an hour after school.
6. James walked a mile in fifteen minutes.
7. Come next week.
8. The birds nested here last summer.
9. His line was fifty feet long.
10. He ran the whole distance.
11. I am five feet tall.
12. My sister is four years old.
13. She went home this afternoon.
14. John ploughed a furrow a mile long.

92A. The Interjection

The commonest interjections are *O* and *oh*. *O* is usually followed by a noun; as, *O Mother*; and *oh* by a comma or exclamation; as, *Oh! what fun! Oh, come and see.* There are many good writers, however, who do not follow this rule. Interjections should not be confused with such exclamatory words as *Run! Run quickly!* which are parts of sentences.

As an interjection has no grammatical connection with the remainder of the sentence, that is, it is not used as subject, predicate, object, or modifier, it is said to be **independent**.

There may be other independent elements in a sentence besides interjections. In each of the following sentences find the subject, predicate, and modifiers, if any:

1. *There* was a little girl with me.
2. *It* is good to be here.
3. *It* is cloudy today.

In the first sentence, *there* is not subject, predicate, or modifier, and is not necessary to the meaning. It is

simply an introductory word, and is an expletive. Can you explain how *it* is used in the second sentence? There is another use of *it* sometimes confused with the expletive. In sentences with verbs referring to the weather; as, Oh, how *it* rains! *it* is the subject, and as it does not refer to any definite person or thing it is often spoken of as the **impersonal** use. Tell how *It* is used in sentence 3.

Some of the independent elements you have already studied. The following sentences illustrate the most common ones:

1. O *father!* I see a light! (nominative of address)
2. Oh, the Raggedy *Man!* he works for Pa. (nominative of exclamation)
3. *Oh*, but he is a brave lad! (interjection) •
4. He lay down, his *heart* being heavy with sorrow. (nominative absolute)
5. *There* was no one to give the soldier a drink. (expletive)
6. *By the way*, where are you going? (prepositional phrase)
7. *To tell the truth*, I do not know where it is. (infinitive phrase)

8. *Speaking generally*, it is as you say. (participle)

a. In the following sentences, tell the use of the words in italics:

1. To arms! they come! the *Greeks!* the Greeks!
2. Build thee more stately mansions, O my *soul*.
3. *Hurrah!* the seaward breezes
Sweep down the bay amain.
4. *Considering the facts*, he will be given another opportunity.
5. They fell—those lordly *pin*es.
6. *From our point of view*, he should be reëlected.
7. *To speak truly*, no one sees fairies now.
8. Well, well, old *Bay!*
Ha, ha, old *Gray!*
Do you get good feed when I'm away?
9. *It* is hard for a camel to go through the eye of a needle.

HOW TO PREPARE A WRITTEN PAPER

Name and Date:

Write your name and the date in the upper right-hand corner or in the upper left-hand corner, as your teacher may direct. Each pupil should use the form decided upon, so that the papers of the entire class will have the same general appearance.

Title:

Plan your title carefully, and write it in such a way that it will occupy the middle of the line. Skip a line between the title and the first line of the paragraph. Be sure to capitalize the first, last, and all important words in the title. •

Margin:

Place your work carefully upon the page. Do not crowd it to the edges of the paper. Some writers like to place their work on the paper so that it will have a margin all around it, like a frame. Plan to have at least an inch-wide margin at the left, and it is well to leave a half-inch margin at the right. Be careful never to crowd your words toward the end of a line. Divide a word or write it all on the next line rather than spoil the appearance of your paper by putting too many words on one line.

Indentation:

Indent the first line of every paragraph about the width of the margin at the left.

Neatness:

Write plainly and neatly, so that your paper can be read easily. Avoid blots. Write on one side of your paper only, unless directed to do otherwise.

McF. Sig. 41

CONJUGATIONS AND DECLENSION

Conjugation of the Verb *Be*PRESENT
AmPAST
WasPAST PARTICIPLE
Been

INDICATIVE MOOD

PRESENT TENSE

<i>Person</i>	<i>Singular Number</i>	<i>Plural Number</i>
1	I am	We are
2	You are	You are
3	He is	They are

PAST TENSE

1	I was	We were
2	You were	You were
3	He was	They were

FUTURE TENSE

1	I shall be	We shall be
2	You will be	You will be
3	He will be	They will be

PRESENT PERFECT TENSE

1	I have been	We have been
2	You have been	You have been
3	He has been	They have been

PAST PERFECT TENSE

1	I had been	We had been
2	You had been	You had been
3	He had been	They had been

FUTURE PERFECT TENSE

1	I shall have been	We shall have been
2	You will have been	You will have been
3	He will have been	They will have been

SUBJUNCTIVE MOOD

(Often preceded by *if, though, or unless*)

PRESENT TENSE

<i>Person</i>	<i>Singular Number</i>	<i>Plural Number</i>
1	I be	We be
2	You be	You be
3	He be	They be

PAST TENSE

1	I were	We were
2	You were	You were
3	He were	They were

PRESENT PERFECT TENSE

1	I have been	We have been
2	You have been	You have been
3	He have been	They have been

PAST PERFECT TENSE

1	I had been	We had been
2	You had been	You had been
3	He had been	They had been

IMPERATIVE MOOD

PRESENT TENSE

2	Be (you)	Be (you)
---	----------	----------

INFINITIVES

PRESENT	PAST
To be	To have been

PARTICIPLES

PRESENT	PAST	PHRASAL PAST
Being	Been	Having been

Conjugation of the Verb Sing

Active Voice

INDICATIVE MOOD

PRESENT TENSE

<i>Person</i>	<i>Singular Number</i>	<i>Plural Number</i>
1	I sing	We sing
2	You sing	You sing
3	He sings	They sing

PAST TENSE

<i>Person</i>	<i>Singular Number</i>	<i>Plural Number</i>
1	I sang	We sang
2	You sang	You sang
3	He sang	They sang

FUTURE TENSE

1	I shall sing	We shall sing
2	You will sing	You will sing
3	He will sing	They will sing

PRESENT PERFECT TENSE

1	I have sung	We have sung
2	You have sung	You have sung
3	He has sung	They have sung

PAST PERFECT TENSE

1	I had sung	We had sung
2	You had sung	You had sung
3	He had sung	They had sung

FUTURE PERFECT TENSE

1	I shall have sung	We shall have sung
2	You will have sung	You will have sung
3	He will have sung	They will have sung

SUBJUNCTIVE MOOD

(Often preceded by *if*, *though*, or *unless*)

PRESENT TENSE

<i>Person</i>	<i>Singular Number</i>	<i>Plural Number</i>
1	I sing	We sing
2	You sing	You sing
3	He sing	They sing

PAST TENSE

1	I sang	We sang
2	You sang	You sang
3	He sang	They sang

PRESENT PERFECT TENSE

1	I have sung	We have sung
2	You have sung	You have sung
3	He have sung	They have sung

PAST PERFECT TENSE

<i>Person</i>	<i>Singular Number</i>	<i>Plural Number</i>
1	I had sung	We had sung
2	You had sung	You had sung
3	He had sung	They had sung

IMPERATIVE MOOD

PRESENT TENSE

2	Sing (you)	Sing (you)
---	------------	------------

INFINITIVES

PRESENT	PAST
To sing	To have sung

PARTICIPLES

PRESENT	PAST	PHRASAL PAST
Singing	Sung	Having sung

Passive Voice

The tenses of the passive voice are made by the addition of the past participle of a transitive verb to the various forms of the verb *be*; thus,

INDICATIVE

PRESENT

<i>Person</i>	<i>Singular Number</i>	<i>Plural Number</i>
1	I am chosen	We are chosen
2	You are chosen	You are chosen
3	He is chosen	They are chosen

The Declension of the Personal Pronoun

FIRST PERSON — *I*

<i>Case</i>	<i>Singular</i>	<i>Plural</i>
<i>Nominative</i>	I	we
<i>Possessive</i>	my or mine	our or ours
<i>Objective</i>	me	us

SECOND PERSON — *you*

<i>Nominative</i>	you	you
<i>Possessive</i>	your or yours	your or yours
<i>Objective</i>	you	you

THIRD PERSON — *he, she, it*

	<i>Singular</i>			<i>Plural</i>
	MASCULINE	FEMININE	NEUTER	ALL GENDERS
<i>Nominative</i>	he	she	it	they
<i>Possessive</i>	his	her	its	their or theirs
<i>Objective</i>	him	her	it	them

A LIST OF IRREGULAR VERBS

PRESENT FORM	PAST FORM	PAST PARTICIPLE
am	was	been
arise	arose	arisen
awake	awoke, awaked	awaked
begin	began	begun
bend	bent	bent
beseech	besought	besought
bid (command)	bade	bade
bid (offer)	bid	bid
bite	bit	bitten
blow	blew	blown
build	built	built
burn	burned, burnt	burned, burnt
burst	burst	burst
chide	chid, chided	chidden
choose	chose	chosen
cleave (split)	cleft, cleaved, clove	cleft, cleaved, cloven
come	came	come
curse	cursed, curst	cursed, curst
do	did	done
draw	drew	drawn
dream	dreamed, dreamt	dreamed, dreamt
drink	drank	drunk
drive	drove	driven
dwelt	dwelt	dwelt

PRESENT FORM	PAST FORM	PAST PARTICIPLE
eat	ate	eaten
flee	fled	fled
fly	flew	flown
forget	forgot	forgotten
forsake	forsook	forsaken
freeze	froze	frozen
get	got	got, gotten
gird	girt, girded	girt, girded
go	went	gone
hang	hung, hanged	hung, hanged
heave	heaved, hove	heaved, hove
hew	hewed	hewn
kneel	knelt, kneeled	knelt, kneeled
knit	knit, knitted	knit, knitted
know	knew	known
lay	laid	laid
learn	learned, learnt	learned, learnt
lend	lent	lent
lie	lay	lain
light	lighted, lit	lighted, lit
meet	met	met
pay	paid	paid
rend	rent	rent
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
say	said	said
see	saw	seen
seek	sought	sought
set	set	set
shake	shook	shaken

PRESENT FORM	PAST FORM	PAST PARTICIPLE
shine	shone	shone
shoe	shod	shod
show	showed	shown
shrink	shrank	shrunk
sing	sang	sung
sink	sank	sunk
sit	sat	sat
slay	slew	slain
sling	slung	slung
slink	slunk	slunk
smell	smelled, smelt	smelled, smelt
smite	smote	smitten
sow	sowed	sown, sowed
speak	spoke	spoken
speed	sped	sped
spell	spelled, spelt	spelled, spelt
spend	spent	spent
spin	spun	spun
spring	sprang	sprung
steal	stole	stolen
sting	stung	stung
strew	strewed	strewn
stride	strode	stridden
strike	struck	struck, stricken (prostrated)
string	strung	strung
strive	strove	striven
swear	swore	sworn
sweep	swept	swept
swim	swam	swum
swing	swung	swung
take	took	taken

PRESENT FORM	PAST FORM	PAST PARTICIPLE
tell	told	told
thrive	throve	thriven
throw	threw	thrown
tread	trod	trodden
wake	waked, woke	waked, woke
weave	wove	woven
weep	wept	wept
wring	wrung	wrung
write	wrote	written

RULES FOR PUNCTUATION

I. *Use a period:*

1. At the end of a declarative sentence that does not express strong feeling:

The newspapers of today are the poor man's library.

2. After an abbreviation:

Mr., Dr., Supt., Etc., St., Rev., Prof., Co.	
January, Jan.	Sunday, Sun.
February, Feb.	Monday, Mon.
March, Mar.	Tuesday, Tues.
April, Apr.	Wednesday, Wed.
August, Aug.	Thursday, Th.
September, Sept.	Friday, Fri.
October, Oct.	Saturday, Sat.
November, Nov.	
December, Dec.	Rural Route, R. R.
	Post Office, P. O.
Mister, Mr.	Rural Free Delivery,
Mistress, Mrs. (commonly pronounced Missis)	R. F. D.
Doctor, Dr.	Afternoon, P.M. or P.M.
Number, No.	Forenoon, A.M. or A.M.

Custom dictates that it is not good usage to write the abbreviations of Professor, Reverend, Captain, or General when used as titles.

3. After an initial:

J. G. Smith, Marie M. Jones.

II. *Use an interrogation point* (question mark):

1. At the end of an interrogative sentence:

Why are you going away?

How shall the traitor be punished?

III. *Use an exclamation point*:

1. At the end of an exclamatory sentence:

What a surprise!

Long live the king!

2. After any word or group of words that express strong feeling:

Alas! Mercy! Would that we could have been there!

IV. *Use a comma or commas*:

1. After the salutation in a friendly letter:

My dear Uncle, Dear Mother,

2. To separate words, phrases, or clauses in a series:

She was loving, kind, and gentle.

He is a fine man, honest in his business, loyal to his friends, and affectionate to his family.

The room was filled with sunshine, with laughter, and with joy.

3. To set off the words *yes*, *no* when used as part of an answer:

Yes, you may go.

No, I do not wish you to go.

4. To set off such expressions as *certainly*, *indeed*, *by all means*, etc.:
Tell him, by all means, to act promptly.
Certainly, it is our book.
5. To separate the parts of dates and addresses when used in sentences:
On November 20, 1620, the Pilgrims landed.
I refer you to Mr. Paul Goode, Chicago, Illinois.
6. To separate the names of a city and state when used in sentences or in addresses:
The city of Portland, Maine, is seated on the hills.
7. After the name of a person or thing addressed:
Mary, have you studied your lessons?
8. To set off a word that explains another word:
John Smith, the very capable treasurer, was there.
9. To set off a modifying phrase if long, or a clause at the beginning of the sentence:
With its flag flying and sails set, the ship sailed on.
When winter comes, the days grow shorter.
10. To set off the clauses of a compound sentence unless they are short:
Each member of the family regretted that most unfortunate affair of Tuesday, and all were agreed that every possible measure under the circumstances had been tried.
11. To indicate omission of words or letters:
Washington was our first president; Adams, our second.
12. To set off a non-restrictive clause from the rest of the sentence:
Mr. Smith, who is from the Cleveland Museum, will now address the audience.

13. To set off direct quotations:
"This," said John, "is my plan."
He cried, "Ship ahoy!"

V. *Use a semicolon:*

1. To separate the clauses of a compound sentence when they are long:

In the Civil War, the North felt that the cause for which it was struggling was one worthy of the most noble sacrifices; and the South, with equal devotion, held its cause to be one for which neither property nor life should be spared.

2. To separate the clauses of a compound sentence when the connective is omitted:

The rich have no need to worry; the poor must always carry a burden.

VI. *Use a colon:*

1. After the salutation in a business letter:

Gentlemen:

2. Before a long quotation, address, or speech:

As Mother often said to me:

3. Between the hours and minutes in indicating time:

The explosion occurred at 12:30.

4. After the formal introduction to an enumeration of items:

The achievements of the British navy are many:

VII. *Use a dash:*

1. To show a sudden change of thought, or of construction:

As we were going to—oh, dear, I've forgotten the name of the place.

VIII. *Use a hyphen:*

1. To join the parts of certain compound words:
half-breed, rocking-chair, self-denial.
2. To separate the syllables of a word divided at the end of a line:
The man at the window saw immediately what was wrong.
3. In compound adjectives:
Heart-breaking sorrow.
4. In compounds of *by*:
By-products, by-way.
5. In compound figures:
Twenty-seven souls.
6. In compounds of family words:
Mother-in-law, sister-in-law.

IX. *Use an apostrophe:*

1. To show possession, singular and plural, and to show joint and separate ownership:
The boy's hat is here.
The boys' hats are here.
The boy's and girl's teacher is here.
The boys' and girls' teachers are here.
2. To show the omission of a letter or letters in a contraction:
Can't, don't, doesn't, won't, shouldn't, wouldn't, couldn't, I'm, isn't, aren't, wasn't, weren't, I'll, you'll.
3. To show the plural of letters and figures:
There are three l's in that word. I saw three 7's.

X. *Use quotation marks:*

1. To inclose a direct quotation:

John said, "What a dreary day!"

2. To inclose each part of a divided quotation:

"Isn't it too bad," remarked John, "that we can't go?"

3. To inclose a quotation within a quotation:

Grandfather says, "When I was a small boy, I heard Lincoln say, 'With malice for none; with charity for all.' "

4. In referring to the name of a book, poem, or play:

I have read "Treasure Island" five times.

XI. *Use parentheses:*

1. To inclose a thought not grammatically connected with the main sentence:

John said (and he was in earnest) that he wished never to see him again.

THE USE OF CAPITAL LETTERS

Use a capital to begin:

1. The first word of a sentence:

Birds are interesting neighbors.

2. The first word of a direct quotation:

Our teacher said, "Learn to do right."

3. Proper names and proper adjectives (the names of places when used to name materials are not capitalized; as,
- brussels carpet*
- ,
- chinaware*
-):

My brother, John, is very fond of Italian cooking.

4. Each important word in the title of a book, composition, etc.:

"The Mill on the Floss" is a famous novel.

5. Titles of honor or office:

I have seen General Pershing.

6. Names of direction when applied to particular localities:

The South met the North in the Civil War.

7. Names of the days of the week, months of the year, and holidays:

The first Monday in September is Labor Day.

8. All names referring to the Deity; as, *God, Father, Thou, He*:

To God, alone, should we give thanks.

9. The words *I* and *O*:

The child said, "O Mary, I wish I were going."

10. The first word following a colon when it is the first word of a sentence:

Our meal differed from other meals in many ways:

It was served in the open air.

11. The salutation and closing of a letter:

Dear Madam:

Yours sincerely,

12. The first word of each line of poetry:

The stag at eve had drunk his fill,

Where danced the moon on Monan's rill.

13. Such terms as Nature, and abstract ideas when spoken of as if they were persons:

Old Mother West Wind came down the hill.

14. The names of political parties and of religious denominations:

Republican, Democrat, Methodist, Baptist.

15. The names of particular buildings:

Field Museum, County Court House.

THE DIAGRAM

The diagram is useful merely to bring before the eyes relationships which already have been thought out. Diagramming is not an end in itself. It is a quick way of expressing grammatical construction. When children begin to ask, "How shall I diagram this?" the teacher will know that children are not thinking about the relation of one word to another, and that diagrams should give place to analysis.

The Subject and the Predicate

Plants grow. Say to yourself: "*Grow* tells what is done. Therefore *grow* is the predicate." Then write on the diagram the predicate *grow* thus:

 $\wedge$ grow

Say to yourself: "What *grow*? *Plants.* Therefore *plants* is the subject." Then write *plants* in its place on the diagram.

Plants $\wedge$ grow

This is called **diagramming** a sentence. The process of finding the parts of a sentence is called **analysis**. Diagramming is one method of analysis.

The Object

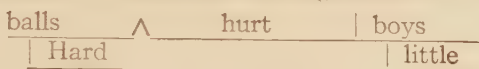
Boys gather nuts. On the diagram the object is separated from the predicate by a vertical line; as:

Boys $\wedge$ gather | nuts

The Adjective

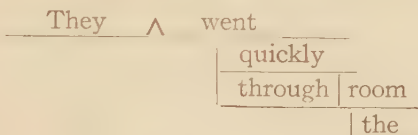
As an adjective modifies a noun, a place for it is made in the diagram under the word it modifies. In the sentence *Hard balls hurt little boys*, the adjective *hard*

modifies the noun *balls*, and the adjective *little* modifies the noun *boys*. The sentence is diagrammed in this way:



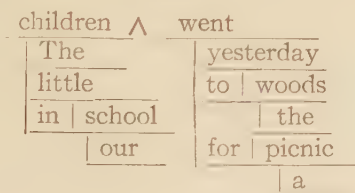
The Adverb

The adverb is diagrammed under the word it modifies.
They went quickly through the room.



The Preposition

Prepositional phrases are diagrammed below the words they modify. *The little children in our school went to the woods yesterday for a picnic.*



Predicate Nominative

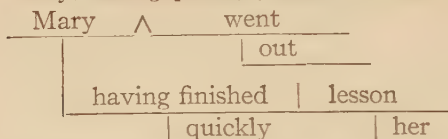
A predicate noun or pronoun is diagrammed in this way: *Those men are tailors.*



The slanting line points toward the subject, *men*, because the noun *taylor* names the same person as the subject.

The Participial Phrase

Participles, like other adjective modifiers, are diagrammed below the words they modify. The object of a participle is diagrammed like the object of a verb; as, Mary, *having quickly finished her lesson*, went out.

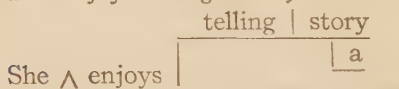


Gerunds are diagrammed on a separate line; as,

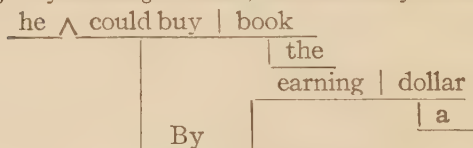
1. *Cutting the grass* is his duty.



2. She enjoys *telling a story*.

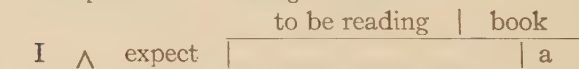


3. By *earning a dollar*, he could buy the book.

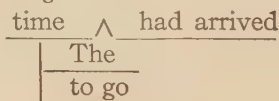


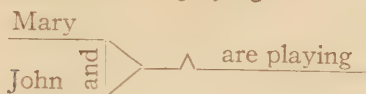
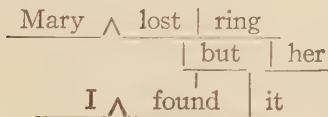
Infinitives are diagrammed like participles:

1. I expect *to be reading a book*.



2. The time *to go* had arrived.



The Compound Subject*Mary and John are playing.***The Compound Predicate***The dog growled and jumped at me.***The Compound Object***I saw Jane and you.***The Compound Predicate Nominative***The dress is red and white.***The Compound Sentence**

The Complex Sentence

This	^	is	\	apple	
					best
					the
I	^	tasted		that	
		ever			

Drill Chart 1—Pronouns

1. Is this for *him*? 2. It is for Mary and *me*. 3. Was it *he*? 4. It was Mary and *I*. 5. They gave it to Frank and *me*. 6. The apple was divided among Frank, *him*, and *me*. 7. I wonder if it was *she*. 8. He is heavier than *I*. 9. His cap is different from the ones you bought for Harry and *me*. 10. Shall I divide it between Martha and *me*? 11. I whispered to John and *her*. 12. Was it you or *she* who sent it? 13. We girls will help Mary and *her*. 14. The lesson is not for *us* girls. 15. The quarrel is between Janet and *her*. 16. John, *he*, and *I* will read together. 17. The teacher spoke to *us* boys. 18. They gave the ball to Mary and *him*. 19. To *whom* were you calling? 20. *Whom* shall I choose?

Drill Chart 2—*Doesn't, Don't*

1. *Doesn't* Mary like candy? 2. The baby *doesn't* know any better. 3. *Doesn't* it hurt you? 4. Why *doesn't* he come? 5. *Doesn't* she care? 6. He *doesn't* want to go there. 7. Mother *doesn't* wish you to do it. 8. The lesson *doesn't* seem hard. 9. *Doesn't* the wind blow hard? 10. *Don't* they play well?

Drill Chart 3—*Sit, Sat, Sat, Sitting*

1. They *sit* near the front. 2. Where is he *sitting*? 3. They *sat* near the speaker. 4. He *had sat* there before.

5. Where shall we *sit*? 6. We *have sat* here all morning.
7. The dog *sits* patiently waiting. 8. We *shall have sat*
here all day long.

Drill Chart 4—*Set, Set, Set, Setting*

1. Won't you *set* that down? 2. Where *have* you *set*
it? 3. *Is* he *setting* it on the table? 4. He *may have*
set it there last night. 5. Did he *set* it there? 6. He *had*
set it there first. 7. John *set* it there just now. 8. The
leader *set* the pace.

Drill Chart 5—*Lie, Lay, Lain, Lying*

1. The baby *lies* in its cradle. 2. It *has been lying*
there for an hour. 3. *Has* she *lain* there long? 4. She
lay there all morning. 5. John *was lying* on the grass.
6. Why *will* you *lie* abed so late? 7. It *had lain* in the
snow all winter. 8. How long *has* it *lain* there? 9. *Lie*
down, Fido. 10. *Lie* still, baby.

Drill Chart 6—*Lay, Laid, Laid, Laying*

1. Please *lay* this on the table. 2. Marie *has laid* it
there. 3. She *is laying* it down. 4. John *laid* it there
yesterday. 5. When will he *lay* it down? 6. He *lays*
it down easily. 7. *Has* she *laid* her books away?

Drill Chart 7—*Teach, Learn*

1. He *teaches* me all the year. 2. I *taught* him to do
that. 3. She *has taught* me arithmetic. 4. They *have*
learned their lesson. 5. I *am learning* every day. 6.
When will she *teach* me now? 7. Last year she *taught* my
class. 8. When will you *teach* James? 9. I *taught* my
dog many tricks. 10. He *learned* quickly.

Drill Chart 8—*Weren't*

1. We *were* playing. 2. You *were* singing, were you not? 3. Where *were* you? 4. You *weren't* told to stay away. 5. They *were* here a few minutes. 6. There *were* many pens lost. 7. *Weren't* the children playing there? 8. There *were* more than ten of us. 9. We *weren't* told what to do. 10. *Were* you calling me?

Drill Chart 9—*Do, Saw, Go, Run, Come*

1. What did you *do*? 2. I *did* nothing. 3. What *has* John *done*? 4. He *has done* nothing. 5. What *was* Marie *seeing*? 6. She *saw* a moving picture. 7. *Have* you ever *seen* the ocean? 8. I *have seen* the Atlantic Ocean. 9. Where *did* he *go*? 10. He *went* to school. 11. Where *have* the birds *gone*? 12. They *have gone* south. 13. What *were* you *running* for? 14. I *ran* to the fire. 15. How long *has* this clock *run*? 16. It *has run* for years. 17. When *are* you *coming*? 18. I *came* yesterday. 19. Why *have* they *come*? 20. They *have come* for help.

Drill Chart 10—*Eat, Ring, Give, Write, Draw*

1. What *were* you *eating*? 2. I *ate* an apple. 3. *Have* they *eaten* heartily? 4. They *have eaten* a large meal. 5. Who *rang* the bell? 6. The principal *rang* the bell. 7. Why *has* the bell *rung*? 8. The bell *has rung* for school. 9. What *did* you *give* your sister? 10. I *gave* her a doll. 11. Who *has given* him that? 12. His brother *has given* it to him. 13. *Are* you *writing* a theme? 14. I *wrote* it yesterday. 15. *Have* you *written* your friend? 16. I *have not written* him yet. 17. *Did* John *draw* this picture? 18. No, James *drew* it. 19. Why *has* he *drawn* it? 20. He *has drawn* it just for fun.

Drill Chart 11—*Ride, Swim, Sing, Bring*

1. *Did you ride* to the lake? 2. We *rode* to the hills.
 3. *Have they ever ridden* this way? 4. No, they *have*
never ridden here. 5. *Did John go swimming?* 6. He
swam in the river. 7. *Have you swum* in salt water?
 8. I *have* always *swum* in fresh water. 9. *Did they sing*
 well? 10. They *sang* poorly. 11. *Have they ever sung*
 together? 12. They *have sung* together once. 13. Who
brought you the message? 14. My friend *brought* it.
 15. *Have they brought* their cousin with them? 16. They
have brought their aunt.

Drill Chart 12—*Throw, Climb, Catch, Choose*

1. Who *threw* that ball? 2. John *threw* it. 3. *Have*
 they *thrown* it far? 4. He *has thrown* it hard. 5. *Did*
 you *climb* into that high tree? 6. This boy *climbed* it.
 7. *Have they climbed* the hill? 8. They *have* never
climbed it. 9. *Did you catch* cold? 10. I *caught* a bad
 cold. 11. *Have they caught* the criminals? 12. They
have never *caught* them. 13. Why *did you choose* this?
 14. I *chose* it because I liked it. 15. *Have they chosen*
 a day yet? 16. They *have chosen* Wednesday.

Drill Chart 13—Words to Substitute for *Ain't*

1. *Hasn't* he heard the news? 2. Mother *hasn't* heard.
 3. Sister *hasn't* heard. 4. *Isn't* the snow beautiful?
 5. *Aren't* you going with me? 6. Why *aren't* you ready?
 7. *Isn't* it time to go to school? 8. They *aren't* wait-
 ing for me. 9. You *aren't* tired. 10. He *isn't* playing.
 11. They *haven't* worked too hard. 12. I *haven't* played
 too long. 13. *Aren't* you willing to tell me? 14. She
isn't here. 15. Mother *isn't* sleeping. 16. Baby *hasn't*
 any teeth.

Drill Chart 14—Agreement of Subject

1. Each helps his mother.
2. Neither side was satisfied.
3. Any one is able to do this.
4. One of the children speaks well.
5. I enjoy that kind of concert.
6. Those candies are the best.
7. This kind of fruit is sour.
8. These kinds should not be eaten.
9. The news is interesting.
10. The flock of sheep is here.
11. That kind of cherries is plentiful.
12. Several of the family were there.
13. None of these is right.
14. Both have been here before.
15. All are invited.
16. Many are expected.
17. He and I are hungry.
18. The boy or the girl knows the way.
19. Every person must do his duty.
20. Neither the child nor his brothers are there.
21. The mother with her two boys is here.
22. The boy with all his playmates was lost.
23. The secretary and treasurer makes his report tonight.
24. You were chosen to speak, weren't you?

Drill Chart 15—Ought

1. You *ought* to do this.
2. You *ought* to have done this.
3. He *ought* not to make a mistake.
4. He *ought* not to have made a mistake.
5. It *ought* to be louder.
6. It *ought* to have been louder.

Drill Chart 16—Those, Them

1. Please let me have *this kind* of pen.
2. I do not like *those kinds* of flowers.
3. Mother buys *this sort* of gloves.
4. Do you think *these kinds* of roses beautiful?
5. Please give me *those blotters*.
6. *These kinds* of marbles are best.
7. Did *those handkerchiefs* please you?

SELECTIONS FOR
MEMORIZING AND STUDY

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A VAGABOND SONG¹

BLISS CARMAN

There is something in the autumn that is
native to my blood —
Touch of manner, hint of mood:
And my heart is like a rime,
With the yellow and the purple and the
crimson keeping time.

The scarlet of the maples can shake me
like a cry
Of bugles going by.
And my lonely spirit thrills
To see the frosty asters like a smoke upon
the hills.

There is something in October sets the
gypsy blood astir;
We must rise and follow her,
When from every hill of flame
She calls and calls each vagabond by name.

WAITING

JOHN BURROUGHS

Serene, I fold my hands and wait,
Nor care for wind, or tide, or sea;
I rave no more 'gainst time or fate,
For lo! my own shall come to me.

I stay my haste, I make delays,
For what avails this eager pace?

¹From *More Songs from Vagabondia*, by Bliss Carman. Copyright, 1896, by Bliss Carman and Richard Hovey. Reprinted by permission of the publishers, Small, Maynard & Company.

I stand amid the eternal ways,
And what is mine shall know my face.

Asleep, awake, by night or day,
The friends I seek are seeking me;
No wind can drive my bark astray,
Or change the tide of destiny.

What matter if I stand alone?
I wait with joy the coming years;
My heart shall reap where it has sown,
And garner up its fruit of tears.

The waters know their own, and draw
The brook that springs in yonder height;
So flows the good with equal law
Unto the soul of pure delight.

The stars come nightly to the sky;
The tidal wave unto the sea;
Nor time, nor space, nor deep, nor high,
Can keep my own away from me.

OPPORTUNITY¹

EDWARD ROWLAND SILL

This I beheld, or dreamed it in a dream:—
There spread a cloud of dust along a plain;
And underneath the cloud, or in it, raged
A furious battle, and men yelled, and swords
Shocked upon swords and shields. A prince's banner
Wavered, then staggered backward, hemmed by foes.
A craven hung along the battle's edge,

¹By permission of, and by special arrangement with, Houghton Mifflin Company, authorized publishers.

And thought, "Had I a sword of keener steel—
That blue blade that the king's son bears, — but this
Blunt thing —!" he snapt and flung it from his hand,
And lowering crept away and left the field.
Then came the king's son, wounded, sore, bestead,
And weaponless, and saw the broken sword,
Hilt-buried in the dry and trodden sand,
And ran and snatched it, and with battle-shout
Lifted afresh he hewed his enemy down,
And saved a great cause that heroic day.

GETTYSBURG ADDRESS

ABRAHAM LINCOLN

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war; testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—

that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, and for the people, shall not perish from the earth.

A VISIT FROM THE SEA

ROBERT LOUIS STEVENSON

Far from the loud sea beaches
Where he goes fishing and crying,
Here in the inland garden,
Why is the sea-gull flying?

Here are no fish to dive for;
Here is the corn and lea;
Here are the green trees rustling.
Hie away home to the sea!

Fresh is the river water
And quiet among the rushes;
This is no home for the sea-gull,
But for the rooks and thrushes.

Pity the bird that has wandered!
Pity the sailor ashore!
Hurry him home to the ocean,
Let him come here no more!

High on the sea-cliff ledges
The white gulls are trooping and crying;
Here among rooks and roses,
Why is the sea-gull flying?

THE RECESSIONAL¹

RUDYARD KIPLING

God of our fathers, known of old,
Lord of our far-flung battle line,
Beneath whose awful hand we hold
Dominion over palm and pine—
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

The tumult and the shouting dies;
The captains and the kings depart:
Still stands Thine ancient sacrifice,
An humble and a contrite heart.
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

Far-called, our navies melt away;
On dune and headland sinks the fire:
Lo, all our pomp of yesterday
Is one with Nineveh and Tyre!
Judge of the Nations, spare us yet,
Lest we forget—lest we forget!

If, drunk with sight of power, we loose
Wild tongues that have not Thee in awe,
Such boastings as the Gentiles use,
Or lesser breeds without the Law—
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

For heathen heart that puts her trust
In reeking tube and iron shard,

¹From *The Five Nations*. Copyright, 1903. By permission of Rudyard Kipling and Doubleday Page & Company, authorized publishers.

All valiant dust that builds on dust,
 And guarding, calls not Thee to guard,
 For frantic boast and foolish word—
 Thy Mercy on Thy people, Lord!

TREES¹

JOYCE KILMER

I think that I shall never see
 A poem lovely as a tree.

A tree whose hungry mouth is prest
 Against the earth's sweet flowing breast;

A tree that looks at God all day
 And lifts her leafy arms to pray:

A tree that may in summer wear
 A nest of robins in her hair;

Upon whose bosom snow has lain;
 Who intimately lives with rain.

Poems are made by fools like me,
 But only God can make a tree!

BREATHES THERE THE MAN WITH SOUL
SO DEAD?²

SIR WALTER SCOTT

Breathes there the man, with soul so dead,
 Who never to himself hath said,
 This is my own, my native land!

¹Used by permission of George H. Doran Company.

²From *The Lay of the Last Minstrel*.

Whose heart hath ne'er within him burn'd,
As home his footsteps he hath turn'd,
From wandering on a foreign strand!
If such there breathe, go, mark him well:
For him no minstrel raptures swell;
High though his titles, proud his name,
Boundless his wealth as wish can claim:
Despite those titled, power, and pelf,
The wretch, concentred all in self,
Living, shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust, from whence he sprung,
Unwept, unhonour'd, and unsung.

PATRIOTISM

CHARLES EMORY SMITH

The sentiment of patriotism naturally enshrines itself in the supreme crisis of its trial and triumph, and in its supreme personal types. With Americans it turns instinctively to the two master epochs and the two master heroes of our history. Each epoch developed illustrious leaders. The period of the Civil War and its preparatory struggle was resplendent with its matchless group of marvelous men who have commanded the admiration of the world. Out of Illinois, untrained, untutored, except in the self-communion of his own great soul, came the God-given Chieftain to whom the acknowledged princes of statesmanship and oratory were fain to yield the sceptre of supremacy, and whose serene faith and sublime inspiration and almost divine prescience have not been surpassed in all the long and glowing story of liberty's march and humanity's progress.

The love of country is a flame that burns in every true heart. But country is not simply rock and dell, or blooming field or stately structure; it is not alone material or geographical. It was not the glory of the Parthenon that kindled the passion of the Athenian. It was not the grandeur of the towering Alps that moved Winkelried to gather in his breast the sheaf of Austrian spears, and through his own sacrifice make a triumphal pathway for his struggling compatriots. It was not the gleaming heather, or the bonnie blue lakes of the highlands, loved as they were, which fired "the Scots who ha' with Wallace bled." The inspiration of these glorious deeds was the love of liberty and the pride of principle which found their home in the mountain fastness and in the classic grove. The Greece and Switzerland and Scotland which held the devotion of their sons were not the outward symbol but the inward life and the historic character which stamped their attributes and their aspirations.

And so our country, in its true significance, means its essence and not simply its substance. The American Republic is not domain; it is not power; it is not wealth; it is embodied liberty regulated by law; it is liberty resting upon organized institutions, through which society and civilization may blossom into their fullest and fairest flower.

ROBIN HOOD AND ALLEN-A-DALE

1. Come listen to me, you gallants so free,
All you that love mirth for to hear,
And I will you tell of a bold outlaw,
That lived in Nottinghamshire.

2. As Robin Hood in the forest stood,
All under the greenwood tree,
There was he ware of a brave young man,
As fine as fine might be.
3. The youngster was clothed in scarlet red,
In scarlet fine and gay,
And he did frisk it over the plain,
And chanted a roundelay.
4. As Robin Hood next morning stood,
Amongst the leaves so gay,
There did he espy the same young man
Come drooping along the way.
5. The scarlet he wore the day before,
It was clean cast away;
And every step he fetched a sigh,
"Alack! and a well-a-day!"
5. Then stepped forth brave Little John,
And Nick the miller's son,
Which made the young man bend his bow,
When as he see them come.
7. "Stand off! stand off!" the young man said;
"What is your will with me?"
"You must come before our master straight,
Under yon greenwood tree."
8. And when he came bold Robin before,
Robin askt him courteously,
"O hast thou any money to spare
For my merry men and me?"

9. "I have no money," the young man said,
 "But five shillings and a ring;
And that I have kept this seven long years,
 To have it at my wedding.
10. "Yesterday I should have married a maid,
 But she is now from me ta'en,
And chosen to be an old knight's delight,
 Whereby my poor heart is slain."
11. "What is thy name?" then said Robin Hood;
 "Come tell me, without any fail":
 "By the faith of my body," then said the young
 man,
 "My name it is Allen-a-Dale."
12. "What wilt thou give me," said Robin Hood,
 "In ready gold or fee,
To help thee to thy truelove again,
 And deliver her unto thee?"
13. "I have no money," then quoth the young man,
 "No ready gold nor fee,
But I will swear upon a book
 Thy true servant for to be."
14. "How many miles is to thy truelove?
 Come tell me without any guile":
 "By the faith of my body," then said the young
 man,
 "It is but five little mile."
15. Then Robin he hasted over the plain,
 He did neither stint nor lin,
Until he came unto the church
 Where Allen should keep his wedding.

16. "What dost thou do here?" the bishop he said,
 "I prithee, now tell to me":
 "I am a bold harper," quoth Robin Hood,
 "And the best in the north country."
17. "O welcome, O welcome," the bishop he said,
 "That musick best pleaseth me":
 "You shall have no musick," quoth Robin
 Hood,
 "Till the bride and the bridegroom I see."
18. With that came in a wealthy knight,
 Which was both grave and old,
And after him a finikin lass,
 Did shine like glistering gold.
19. "This is no fit match," quoth bold Robin
 Hood,
 "That you do seem to make here:
For since we are come unto the church,
 The bride she shall chuse her own dear."
20. Then Robin Hood put his horn to his mouth,
 And blew blasts two or three;
When four and twenty bowmen bold
 Came leaping over the lea.
21. And when they came into the church-yard,
 Marching all on a row,
The first man was Allen-a-Dale,
 To give bold Robin his bow.
22. "This is thy truelove," Robin he said,
 "Young Allen, as I hear say;
And you shall be married at this same time,
 Before we depart away."

23. "That shall not be," the bishop he said,
 "For thy word shall not stand;
They shall be three times asked in the church,
 As the law is in the land."
24. Robin Hood pulled off the bishop's coat,
 And put it upon Little John;
 "By the faith of my body," then Robin said,
 "This cloath doth make thee a man."
25. When Little John went into the quire,
 The people began for to laugh;
He asked them seven times in the church,
 Lest three times should not be enough.
26. "Who gives me this maid," then said Little
 John;
 Quoth Robin, "That do I,
And he that doth take her from Allen-a-Dale
 Full dearly he shall her buy."
27. And thus having ended this merry wedding,
 The bride looked as fresh as a queen,
And so they returned to the merry greenwood,
 Amongst the leaves so green.

REVIEW OF SEVENTH-GRADE WORK

The Noun

The part of speech that names is a **noun**. A noun may name what you see, or feel, or touch, or think about. In the sentence, *Harry lives in the city of Chicago*, *Harry* is a name, and therefore a noun.

Some nouns name all of a class. *Child* is the name given to all the young of mankind. *City* is the name given to all places where many people live near together. Other nouns name a particular one of a class, as "Chicago," the name of one city; *Harry*, the name of one child. How is a proper noun written? *Mother* and *Father* when used as names of our parents are capitalized. Why should we learn to distinguish between proper and common nouns?

A noun is a name word.

A common noun is a name common to all of the same kind or class.

A proper noun is the name of a particular person, place, or thing.

A proper noun is always written with a capital letter.

Number in Nouns

The change in the form of a noun to show whether one or more than one is meant is called *number*. Singular number denotes one. Plural number denotes more than one.

There are many rules given for forming the plurals of nouns, but few of them can be applied

in every case. You will study first the general way in which plurals are formed and then several special cases. This study will give you some idea of the variety in the forms of English nouns as well as help you to be more accurate in spelling.

Think of the sounds with which the following nouns in the singular number end. Will they join more easily with *s* or *es*? Name the sounds that do not join easily with *s*. In each case tell exactly how the plural is formed.

SINGULAR	PLURAL
coat	coats
box	boxes
dress	dresses
church	churches
waltz	waltzes
watch	watches

GENERAL RULE: When the final sound of a singular noun joins easily with *s*, the plural is formed by the addition of *s* only. If the singular form ends in a sound that does not join easily with *s*, the plural is formed by the addition of *es*.

a. A rule that can be depended upon is the one for words ending in *y*. Observe that some nouns end in *y* preceded by a vowel; that others end in *y* preceded by a consonant. How do these nouns differ in the way their plurals are formed?

SINGULAR	PLURAL	SINGULAR	PLURAL
lady	ladies	toy	toys
city	cities	alley	alleys
fairy	fairies	valley	valleys

Nouns ending in *y* preceded by a consonant form their plurals by changing *y* into *i* and adding *es*.

Nouns ending in *y* preceded by a vowel form their plurals by adding *s* to the singular.

b. Some nouns ending in *f* or *fe* add *s* to form the plural, but some change *f* or *fe* to *v* and add *es*.

SINGULAR	PLURAL	SINGULAR	PLURAL
cliff	cliffs	calf	calves
skiff	skiffs	half	halves
roof	roofs	wife	wives

c. Most nouns ending in *o* form their plural by adding *es*. Only a few add *s*.

SINGULAR	PLURAL	SINGULAR	PLURAL
hero	heroes	banjo	banjos
potato	potatoes	piano	pianos
cargo	cargoes	zero	zeros

d. Some nouns form their plural by a change of word:

SINGULAR	PLURAL	SINGULAR	PLURAL
man	men	tooth	teeth
mouse	mice	child	children

e. Some nouns have two forms in the plural number: *brother*, *brothers*, *brethren*; *fish*, *fish*, *fishes*; *penny*, *pennies*, *pence*.

f. Some nouns have the same form in the singular and the plural: *sheep*, *deer*, *trout*.

g. Some nouns are used only in the plural: *ashes*, *clothes*, *scissors*.

h. Compound nouns usually form their plural like other nouns: *cupful*, *cupfuls*; *teaspoon*, *teaspoons*.

Lyte did not hear, Lyte did not see, Lyte only felt; but the fiddle forsook Lyte's fingers and Lyte's chin in a second, and Lyte's gun was to Lyte's face with the muzzle thrust down between the oxen.

What word has been repeated too many times? What words can you substitute for Lyte? The word **pronoun** means "for a noun," so a pronoun is a word that stands for a noun. How many different words did you use in referring to Lyte? It is because pronouns have so many different forms, or **modifications**, as we say in grammar, that we have so much difficulty in using them correctly. As pronouns are few in number, you will soon learn to distinguish them at sight and use them correctly. The following words are pronouns: *I, me, my, mine, we, us, ours, you, yours, he, him, she, her, it, its, they, theirs, them.*

A pronoun is a word used in place of a noun.

The Verb

When you hear these words, *jump, run, skate*, what pictures come to your mind? *These words show action.* When they are used in sentences, they are called **verbs**. A verb is another of the parts of speech.

a. Find the verb in a sentence by looking for the word that shows action. When you have found it, test it in this way: *Jump* shows action. Therefore *jump* is a verb. Remember that verbs differ in the degree of action they show.

You can now tell what the verbs in the following sentences express:

1. Frogs jump.
2. Children spell.

In the sentences below, you will decide that the verbs do not express action:

1. Mary loves her mother.
2. Babies sleep quietly.
3. God is.
4. John was in the city.

Loves in the first sentence expresses feeling and is therefore a verb. *Sleep* expresses condition. *Is* shows existence. *Was* joins the remainder of the sentence to the subject. We say about these words that they express being or condition and are therefore verbs. They never have objects.

A verb is a word used to express action, being, or condition.

Verbs and Their Subjects

a. You know that nouns and pronouns change their form to show number. Find the change made in each verb in the sentences below when the subject is changed from singular to plural number.

SINGULAR

A frog swims.
A boy rides horses.
He runs fast.
She sews nicely.
It hurts us.

PLURAL

Frogs swim.
Boys ride horses.
They run fast.
They sew nicely.
They hurt us.

In the preceding sentences, when the subject is changed from the singular to the plural number, *s* is dropped from each verb.

b. Read the following sentences, finding what change is made in the verb when the number of the subject is changed from singular to plural:

SINGULAR

A boy goes to school.
A girl wishes for vacation.
A farmer finishes plowing.
She dresses herself.
It does very well.

PLURAL

Boys go to school.
Girls wish for vacation.
Farmers finish plowing.
They dress themselves.
They do very well.

When some verbs are changed from singular form to plural form, *es* is dropped.

c. Read the following sentences. Notice the change in the form of the verb when the number of the subject changes.

SINGULAR

A boy has marbles.
He has tops.
She has a doll.
He is here.
She is going.
It is mine.

PLURAL

Boys have marbles.
They have tops.
They have dolls.
They are here.
They are going.
They are mine.

In each of the sentences above, the form of the verb is changed when the subject changes from singular to plural.

d. There are two pronoun subjects that change from singular to plural without any change in the predicate. Find them in the sentences at the top of page 616.

SINGULAR	PLURAL
I play in the yard.	We play in the yard.
You play with me.	You play with me.
You have some candy.	You have some candy.
You are here.	You are here.
I am here.	We are here.

e. From the following list name the verbs that may be used with singular noun subjects.

f. Name the verbs that may be used with plural noun subjects.

sees	drinks	fall	climb
come	chooses	lies	throws
run	sits	ride	freeze
does	go	loses	teaches

The Adjective

Read the following selection, omitting the words in *italics*. Besides destroying the rhythm has it not spoiled the picture?

O beautiful for *spacious* skies,
 For *amber* waves of grain,
 For *purple* mountain majesties,
 Above the *fruited* plain.

Is there any difference in accuracy in saying *Cross dogs bite* instead of *Dogs bite*; or *Honest men pay just debts* instead of *Men pay debts*?

In the following sentences what words are added to the nouns or go with them in thought?

1. Careless girls slam doors.
2. Sharp knives cut boys.

3. I like ripe oranges.
4. We may pick wild flowers.

The word *careless* is added to the noun *girls* to tell what kind of girls. The word *sharp* is added to the noun *knives* to tell what kind of knives. The word *ripe* is added to the noun *oranges* to tell what kind of oranges. What word is added to the noun *flowers* to tell what kind of flowers? We say that *careless* **modifies** the noun *girl* by telling what kind, or describing, and is therefore an **adjective**. *Sharp* modifies the noun *knives* by describing and is therefore an adjective. What noun does *ripe* modify? How does it modify it? What part of speech is it?

Adjectives also modify nouns by pointing out. The adjective *that*, in the sentence *Bring me that apple*, modifies the noun *apple* by pointing out the definite apple that is wanted. We say that it **limits** the meaning of the noun *apple*. The little words *the* and *a* modify by pointing out. Find other adjectives that modify by pointing out or, in other words, by limiting the meaning of a noun. Remember to test an adjective by finding the noun or pronoun that it modifies.

Some adjectives modify nouns by telling number. These adjectives are easy to find if you know that *all* and *every* and *many* tell number. Sometimes the same word is a pronoun and an adjective. Don't get caught by forgetting the test for an adjective.

An adjective is a word used in a sentence to modify a noun or pronoun.

The Adverb

Just as nouns have adjective modifiers, so verbs have modifiers called **adverbs**. Adverbs make the meaning of the verb clearer or more expressive. Do you see any difference in meaning in these pairs of sentences?

1. (a) The tame birds flew.
 (b) The tame birds flew wildly.
2. (a) The fast horses trotted.
 (b) The fast horses trotted slowly.

Sentence 1 *b* expresses more than sentence 1 *a*, for the adverb *wildly* has been added to the verb *flew*, telling *how*. In sentence 2 *b*, what word has been added to the verb *trotted*? Does it tell how the trotting was done?

In the sentences below, the adverbs modify the verbs in another way. What is that way?

- | | |
|--------------------|-------------------------|
| 1. We worked late. | 3. They soon found her. |
| 2. He seldom sang. | 4. I arrived early. |

In the foregoing sentences *late*, *seldom*, *soon*, and *once* modify verbs by telling *when*. What verb does each adverb modify?

In the sentences below, the adverbs modify the verbs by telling *where*. Find the adverbs.

- | | |
|-----------------------------|-----------------------------|
| 1. Little babies fall down. | 3. She looked everywhere. |
| 2. The train moved back. | 4. Good soldiers go ashore. |

In the following sentences the adverbs modify the verbs by telling *why*. Find the adverbs.

1. Therefore he ran.
2. Accordingly the water overflowed.
3. So he chose the blue book.

We have learned that verbs are modified by words that tell *how*, *when*, *where*, and *why* and that these modifiers are called adverbs.

Adverbs may also modify other adverbs or adjectives. The first sentence of those below consists of two parts of speech—a noun and a verb. In the second sentence, what word has been added to the noun? What part of speech is it? What word has been added to the verb? What part of speech is it? In the third sentence, two more words have been added. Do you think they have been added to the noun and verb or to the adjective and adverb?

1. Apples bake.
2. *Green* apples bake *quickly*.
3. *Very* green apples bake *too* quickly.

The word *very* has been added to the adjective *green* to tell how green. The word *too* has been added to the adverb *quickly* to tell how quickly. You thus see that adjectives have modifiers, and adverbs also have modifiers. These modifiers are adverbs.

Nearly all adverbs that modify adjectives and adverbs modify them by telling how. You must bear in mind that a word that modifies a noun or pronoun is an adjective. The word that modifies a verb, adjective, or other adverb is an adverb. Consequently you would proceed to think about

words in sentences in this way: *Apples* is a name and therefore a noun. *Green* modifies the noun *apples* and is therefore an adjective. *Very* modifies the adjective *green* by telling how and is therefore an adverb. *Bake* expresses action and is therefore a verb. *Quickly* modifies the verb *bake* by telling how and is therefore an adverb. *Too* modifies the adverb *quickly* by telling how and is therefore an adverb.

An adverb is a word used in a sentence to modify a verb, an adjective, or another adverb.

The Preposition

Look carefully at the words in italics:

1. The dog *in* the yard barks loudly.
2. The man *at* the door rang the bell.
3. We went *to* the store.

We here find a new part of speech, the **preposition**. In the first sentence, *in* is a preposition. The noun *yard*, which comes after it, is called the **object of the preposition**. In the second sentence, *at* is a preposition. The noun *door*, which comes after it, is the object of the preposition. In the third sentence, *to* is a preposition. What noun is the object of the preposition?

A preposition is a word that shows some relation and connects a noun or pronoun to some other word in the sentence. That is, *in* shows *where* and connects its object *yard* with the word *dog*. A preposition is never used without an object. If you are

always careful to look for the object, you will soon find it very easy to recognize the preposition.

If you have difficulty in finding the object of the preposition, you can use the same device that you used in finding the object of a verb that shows action. Place the word *what* or *whom* after the preposition and ask a question. The answer will be the object. *I see two nests in the elm tree. In what?* The answer is *tree*. Therefore *tree* is the object.

A preposition is a word used with a noun or pronoun to show its relation to some other word in the sentence

The Conjunction

a. Read the following sentences. Find in each two nouns and notice how they are connected:

1. Mary or Jane may go with you.
2. The fox and the donkey went to the fair.
3. The women and children carried the bundles.

Each of the sentences above has two subjects—compound subjects you have learned to call them—joined by *and* or *or*. Words that do the work of joining are **conjunctions**. The following sentences will show you how sentences and parts of sentences are joined by conjunctions. Look at the parts in italics, notice the work they do in the sentence, and name the connecting word.

Predicates $\left\{ \begin{array}{l} \text{They *feasted and talked* all day.} \\ \text{Did he *win or lose*?} \end{array} \right.$

Objects	{ John caught a <i>squirrel</i> and a <i>gopher</i> . The boys may play <i>football</i> or <i>baseball</i> .
Adjectives	{ <i>Hot</i> and <i>sandy</i> plains lay before them. <i>Brown</i> or <i>black</i> cloth will do.
Adverbs	{ That student speaks <i>pleasantly</i> and <i>correctly</i> . Did you drive <i>rapidly</i> or <i>slowly</i> ?
Phrases	{ They searched <i>in the house</i> and <i>in the yard</i> .
Objects of preposition	{ Cotton grows in <i>Alabama</i> and <i>Georgia</i> . Mother called for <i>John</i> or <i>me</i> .
Two statements	{ <i>Spring</i> came and the <i>cherries</i> bloomed again. <i>The rain</i> ceased but the <i>clouds</i> remained. <i>Shall we ford the stream</i> or <i>shall we turn back</i> ? <i>I shall go</i> because <i>you have asked me</i> .

The following conjunctions are in common use to connect parts of sentences:

although	but	until
and	if	when
as	since	where
because	unless	whether

A word that connects words or groups of words is a **conjunction**.

The Interjection

Examine these sentences:

1. Hurrah! the parade is coming.
2. Pshaw! I knew he would not come.
3. My! how the storm frightens me.
4. Whew! I nearly lost my hat.

In your work in composition you have used words expressing sudden or strong feeling, but not forming part of the sentences; as, *My! Pshaw! Whew! and Hurrah!* These words are called **interjections**. Do not confuse them with such exclamations as *Run! Run quickly!*

A word that expresses sudden or strong feeling is an **interjection**.

The Subject and the Predicate

Every sentence is made up of two parts: a **subject** that names something and a **predicate** that tells something about the subject. You will keep out of many difficulties if you select the predicate first. For some time in your lessons the simple predicate will tell what is done. The simple subject will name the doer. This is the way to think and tell about the subject and predicate of the sentence: *Crowds cheer.* *Cheer* tells what is done and is therefore the predicate. *Crowds* names the doer and is therefore the subject.

No matter how long the sentence may be, you will find the simple predicate by looking for the word that tells what is done. If you cannot easily decide which word names the doer and is the simple subject, find the simple predicate first; then place the word *who* or *what* before the predicate and ask a question. The answer will be the subject. For a time it will be well to use this test of your accuracy in finding the subject and the predicate. In the sentence

The stars twinkled merrily, twinkled tells what is done and is therefore the predicate. What twinkled? *Stars*. Therefore *stars* is the subject.

Sometimes the predicate consists of more than one word; as, Autumn leaves *are falling*. When a predicate is a group of words, it is spoken of as a **verb phrase**.

The subject of a sentence names that about which something is said.

The predicate of a sentence tells what is said about the subject.

The Object

Frequently subjects and predicates by themselves do not make complete sentences. *Men pick; Harry hurt; Elephants lift* require something to complete the meaning. A word must be added to tell *what* men pick; *whom* Harry hurt; *what* elephants lift. This word names the thing acted upon, or, in other words, the person or thing that receives the action, and is called the **object**. You must now think of the action expressed by the predicate and the person or thing that receives the action. Let us add a word to each of these groups to complete the meaning: *Men pick oranges; Harry hurt James; Elephants lift logs*. *Oranges* receives the action of picking; *logs* receives the action of lifting; *James* receives the action of hurting. Therefore *oranges* in the first case is the object; *James* is the object in the second case. What is the object in the third case?

If you have difficulty in naming the object, a simple way is to find the predicate and the subject, then place *whom* or *what* after them and ask a question. The answer will name the receiver of the action and will be the object. *Men pick what? Harry hurt whom?*

Two objects joined by *and* or some other connecting word form the **compound object**. In the sentence *Men pick oranges and apples*, *oranges* and *apples* form the compound object.

The Predicate Nominative

The verb *be* and its forms *am*, *is*, *are*, *was*, *were*, *been* are quite troublesome verbs. In the first place, you must remember to use with some of them a plural pronoun subject and with others a singular pronoun subject. In addition you must be careful to use the correct form of the pronoun after these verbs. Since these verbs do *not* express action, they cannot have objects, for an object names the person or thing which receives the action expressed by the verb. Neither can these words stand alone as predicates. They join what follows to the subject. Look at the sentence: *They are sailors*. The verb *are* does not alone tell something about the subject. Neither does it express an action that is received by an object. It links the word that follows, *sailors*, to the subject. Notice also that the word *sailors* means the same as the subject, *they*.

Any noun or pronoun that, with some form of the verb *be*, completes the predicate and names the same

person as the subject is called a **predicate noun** or **predicate pronoun**. The predicate noun or pronoun is spoken of as the **predicate nominative**.

There are a few more verbs which, like the verb *be*, are sometimes completed by predicate nouns or pronouns. These verbs are *appear*, *become*, *feel*, *remain*, *grow*, *look*, *seem*, *smell*, *taste*, and a few others. Notice that in nearly every case in which one of these verbs requires a predicate noun or a pronoun, some form of the verb *be* or of the verb *seem* may be substituted, making little change in the thought.

A predicate nominative is a word or group of words that completes the predicate and modifies or means the same as the subject.

An adjective may also become the predicate nominative. In the sentence: *Mary is happy*, *happy* modifies the noun *Mary*, and is thus an adjective.

We have now learned that a noun, a pronoun, or an adjective may complete certain verbs and name the same person as the subject or modify the subject.

The verbs *appear*, *become*, *feel*, *remain*, *grow*, *look*, *seem*, *smell*, *taste*, and a few others may be followed by **predicate adjectives**.

Kinds of Sentences with Regard to Meaning

As you gain in ability to speak and write you will use various kinds of sentences. In the following illustrations a statement is made, a question asked,

a request made, and feeling expressed. Can you discover each of these, and how it is punctuated?

1. There was a loud sound like thunder.
2. Did you hear the radio concert last night?
3. Please lend me your knife.
4. What a beautiful sunset I saw!

Because the first sentence makes a statement of fact it is a **declarative sentence**. The second sentence asks a question and is an **interrogative sentence**. The third sentence makes a request. It is an **imperative sentence**. The fourth sentence expresses feeling. It is an **exclamatory sentence**. Notice the closing marks for each kind of sentence. A declarative sentence, an imperative sentence, and an interrogative sentence may each express feeling. In such cases each sentence is followed by an exclamation point. The only one who knows whether a sentence is an exclamatory sentence is the writer, for he alone knows the feeling he wishes to express.

A declarative sentence is a sentence that tells something.

An interrogative sentence is a sentence that asks a question.

An imperative sentence is a sentence that gives a command or makes a request.

An exclamatory sentence is a sentence that expresses strong feeling.

Kinds of Sentences with Regard to Form

You are quite familiar with the fact that a sentence may consist of a simple subject and a simple

predicate. *Boys eat* consists of one subject and one predicate and is a simple sentence. The subject or the predicate or both, however, may be compound; as, *Boys and girls eat* (subject compound); *Boys eat and drink* (predicate compound); *Boys and girls eat and drink* (both subject and predicate compound). A sentence composed of a subject and predicate, either or both of which may be compound, is a **simple** sentence.

Sometimes a sentence is made up of two sentences joined by a connective; as, *The rain came and we ran into the house*. Let us separate this sentence into two sentences: *The rain came*. *We ran into the house*. We have made two sentences, and the thought has not been changed. Since this sentence is made up of two parts, each a complete sentence by itself, it is spoken of as a **compound** sentence. Each part is spoken of as a **clause**. A clause, you know, is any part of a sentence containing a subject and a predicate.

A sentence may be made up of two parts or clauses, one of which cannot stand by itself as a sentence without changing the meaning of the clause. Let us look carefully at the following sentence: *Eat your breakfast when the clock strikes seven*. Let us try to separate it into two parts: *Eat your breakfast*; *The clock strikes seven*. We have made two complete sentences, to be sure, but the idea of time has been omitted, thus changing the thought. Suppose we add the word *when*, making the clause read: *When the clock strikes seven*. Your ear tells

you that it is now no longer a sentence. Something must be added to complete it. In grammar we express this idea by saying that the clause *when the clock strikes seven* depends upon the rest of the sentence for its meaning. It is called a **dependent** or, just as often, a **subordinate** clause. The other part of the sentence is the **independent** part since it expresses the main thought. A sentence composed of an independent and a dependent clause is a **complex** sentence. Can you tell whether the following sentences are complex or compound? What is the difference?

Come in when you have finished your work.

The lady who was here is your aunt.

I know what you will say.

It rained yesterday, but the sun is shining today.

The bear was big and fat, and Tom wisely retreated.

Punctuating Complex Sentences

The punctuation of complex sentences is a somewhat more difficult matter than the punctuation of compound sentences, but if you will study carefully the sentences that follow, you will readily understand. The first sentence is introduced by a subordinate clause. Observe that the comma separates this clause from the rest of the sentence. In the second sentence the subordinate clause is at the end of the sentence and is so closely connected in thought with the first part that the voice can follow right along without a pause. In this case

no comma is necessary. The subordinate clause is at the end of the third sentence, also, but this clause is long and not so closely connected as the clause in the sentence above. In this sentence a comma will help the reader, and the pause represented by the comma will help the listener. The fourth sentence shows a use of the comma that is rather hard to acquire. The adjective clause adds an additional idea that might be omitted without destroying the thought. The commas are placed around the clause to show this. Compare the fourth and the fifth sentences. Since the adjective clause in the fifth sentence points out which boy is intended, it cannot be omitted without destroying the meaning of the sentence. Hence there are no commas used.

1. *When they were boys*, they worked all day long gathering stones from the fields. (A complex sentence introduced by a subordinate clause.)

2. She came *when supper was ready*. (A subordinate clause at the end of a sentence. No comma is required. Why?)

3. I cannot play with you after school, *since I must take my piano lesson*. (A subordinate clause at the end of a sentence in which a comma helps the voice in reading and the eye in grasping the thought.)

4. Her clothes, *which were somewhat old fashioned*, were well made. (An adjective clause which adds an idea but which could be omitted without destroying the thought.)

5. This is the boy *who earned the dollar*. (An adjective clause which explains which boy is meant. Since the two clauses are very closely connected in thought, no comma is needed.)

Combining Thoughts Effectively

If you have learned to stick to the point in telling a story, and to give the details in the right order, you will understand that every thought is related in some way to the one that goes before. Even though this is true, the composition may not read smoothly or the story may not be effective. The difficulty often lies with the combination of the thoughts into sentences. Many children join too many sentences with *and*. Some children are able to combine their thoughts effectively without knowing how they do it, but most of us must apply our knowledge of simple, complex, and compound sentences in order to do it at all well.

Observe the following sentence: *The whole party saluted when the captain dipped the flag.* The two thoughts are not of the same importance. The most important thought is: *The whole party saluted.* Since it is the most important thought, it is made the principal clause. The clause *when the captain dipped the flag* tells *when* and is clearly a less important thought, hence it is made the subordinate clause.

a. Study carefully the following sentences. In each sentence one thought is more important than the other, and so forms the principal clause. The less important thought is made the subordinate clause.

1. Dinner will be ready when you come. (*Dinner will be ready* is the important thought and is the principal clause.)

2. Since you gathered the flowers, you may have them. (*You may have them* is the important thought. Is it the principal clause?)

3. My favorite hero is Robert Fulton, who invented the steamboat. (*My favorite hero is Robert Fulton* is the most important thought. Is it the principal clause? *Who invented the steamboat* is an added thought about Robert Fulton, hence it is not so important in thought and is the subordinate clause.)

b. Join the following simple sentences into complex sentences by deciding upon the important thought and making it the principal clause. Be careful about the punctuation.

1. The tire burst. I reached home.

2. All the children listen. Martha talks.

3. The night was warm. I managed to sleep a little.

4. The plants are strong. They had good care.

5. I reached the foot of the mountain. I started to climb.

6. I finished eating. I made my first after-dinner speech.

7. I walked as fast as possible. The sky looked stormy.

8. Longfellow was a little boy. He wrote a poem about turnips.

9. Washington is buried at Mount Vernon. He was our first president.

10. Frank plays on our team. He is the best ball player in school.

c. There is another error in combining thoughts that you must guard against. You have learned that the conjunctions *and* and *but* join any words,

phrases, or clauses used in the sentence in the same way. Two subjects, or two predicates, or two modifiers may be joined by *and* or *but*. Two principal clauses or two subordinate clauses may likewise be joined by *and* or *but*, for they are of equal importance or rank in the sentence. The error comes when you join a principal clause with a subordinate clause by *and* or *but*. It is quite correct to say, "I saw the men *who were captured* and *who were put into prison*," for *and* joins two subordinate clauses. It is incorrect to say, "I saw the captured men and who were put into prison," since you cannot join a principal and a subordinate clause with *and*.

Remember:

1. Connect with *and* two independent clauses that are very closely related in thought.
2. If one thought is more important than the other, make the more important thought the principal clause of a complex sentence. Make the less important thought the subordinate clause.
3. Avoid joining a principal clause and a subordinate clause with *and* or *but*.

Points in Story-Telling

Consider a story from the following points of view:

Interest:

Did he make an interesting beginning?

Did he choose interesting details?

Did he close well?

Clearness:

Did he tell the story in complete sentences?

Did he give the events in the order in which they happened?

Did he say exactly what he meant to say?

Vividness:

Did he use exact verbs?

Did he choose adjectives and adverbs well?

Form:

What kinds of sentences did he use?

Does every sentence contain a subject and a predicate and express a complete thought?

Do the predicates agree with their subjects?

Are the word and phrase modifiers in the best possible position?

Are the words correctly spelled, and the sentences punctuated and capitalized?

The Parts of a Composition

You have learned to choose carefully an opening sentence that tells what the story is about and a suitable closing sentence. The opening sentence is usually called the **introduction**. It almost always tells *who*, *what*, *where*, and *when* about an event. In a long story the introduction may be a paragraph or even more in length. The main part of the story is spoken of as the **body**. This part of the story gives the event itself. The closing sentence is called the **conclusion**. In longer stories it, too, may be a paragraph or more in length. In the story that follows, the introduction and con-

clusion are in italics. The body of the story is between the introduction and conclusion.

A PRETTY PICTURE

A slate-colored junco bird did a pretty thing in the woods one day of early spring. He rinsed his feathers in the pool of the little stream down in the hollow. After the bath he squatted flat on the ground in a soft bed of brown leaves, and preened and primped his plumes with his little white conical bill. Now he gave his quills a deft touch, now the feathers of his wings, now those of his dainty breast. Lying there in the sun, he presented a perfect picture of feathery laziness. Many a bird I have seen arranging his toilet after a bath while perching on a limb or twig, even while clinging to the bole of a tree, but never before did I see one doing this while lolling on the ground. He was not sick or hurt, simply lazy; for when I went near him he flew away as chipper as a bird could be.

Letter Writing

Compare the two styles of arrangement of headings. The style adopted inside the letter must be used on the envelope. It is now considered good form to omit any marks of punctuation at the ends of the lines in an address both in the letter and on the envelope.

BLOCK FORM

101 Union Street
San Diego, California
March 22, 1922
McF. Sig. 45

SLANT FORM

101 Union Street
San Diego, California
March 22, 1922

This may be used if the street and number are not given and the paper is wide enough to make the heading look well. Notice the punctuation.

Dayton, Ohio, June 17, 1922

This form is used in the country where the rural routes and boxes are numbered. Do you prefer the slant form or the block form?

R. R. 1, Box 75
Brawley, California
August 31, 1922

In friendly letters the following salutations are used. What mark of punctuation follows the salutation?

Dear Mother,
Dear Harry,

Dear Friend,
Dear Mrs. Brown,

Here are some appropriate complimentary closings for friendly letters. The form used depends upon the relationship or the closeness of the friendship.

Your loving son,
Your friend,

Yours sincerely,
Yours affectionately,

A FRIENDLY LETTER

Heading { 101 Union Street
San Diego, California
March 22, 1922

Dear Harry, } *Salutation*

You really should have been here and seen the expression on my face when I opened that queer looking package which the expressman left, and saw a woolly puppy bounce out.

He has already made friends with every one, including the old gray cat, and has explored the whole house and garden. He now seems to be thinking about crossing the street and investigating the country over there. I haven't named him yet, but each member of the family has a suggestion. Have you one?

I surely don't know how to thank you for my lively birthday present. There was never so nice a one before. I only hope that you and Trix will be as happy without the little rascal as I am with him.

Closing { Your grateful friend,
Signature { John

Business Letter Writing

Employers often complain that boys and girls cannot copy accurately a letter or report. Since accuracy is a prime quality of a business letter, a good way to acquire the habit is by copying a letter.

A LETTER OF COMPLAINT

Duluth, Minnesota

July 3, 1922

The Thomas Hardware Co.

St. Paul, Minnesota

Gentlemen:

The skates you sent by express arrived today. I regret to say that they are in a damaged condition, and I am returning them to you. Will you kindly send me a perfect pair at your earliest convenience?

Yours truly,

Albert Carson

AN ORDER

608 Main Street
 Reno, Nevada
 June 16, 1922

Brown Brothers
 602 Market Street
 San Francisco, California
 Gentlemen:

Kindly send the following articles at your earliest convenience:

1 baseball bat	@ \$1.50	\$1.50
3 baseballs	@ .35	1.05
2 caps, size 7	@ .75	1.50
1 mask	@ 1.00	1.00
1 glove	@ .85	.85
postage		.20
		\$6.10

I inclose in this letter a money order for six dollars and ten cents (\$6.10) in payment.

Yours truly,

Elmer Davis

Your familiarity with friendly letters will give you a hint as to the details for which you must be on your guard. Remember that accuracy, brevity, clearness, and courtesy are required in all business correspondence.

When you have finished a letter, re-read it and make as many corrections as are needed. It may be of help to compare the heading, salutation, and closing of your letter with your book for capitalization and marks of punctuation.

AN ORDER FOR A BOOK

886 South Tenth Street

Denver, Colorado

June 28, 1922

Doubleday, Page & Company

Garden City, New York

Gentlemen:

I inclose in this letter a money order for one dollar and twenty-five cents (\$1.25), for which please send to the above address a copy of "Penrod," by Booth Tarkington.

Yours truly,

Morton Kennedy

REQUESTING CHANGE OF ADDRESS

810 Maple Street

Auburn, Alabama

February 6, 1922

The Century Co.

Union Square

New York

Gentlemen:

When sending "St. Nicholas" kindly change my address from Bridgeport, Connecticut, to the one given above.

Respectfully yours,

(Miss) Mary Anderson

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